VOGUE

EARLY NEWS:

AUTUMN FASHION

New Colours

New Cloths

New Shapes in Furs and Hats

ADVANCE RETAIL TRADE EDITION

V O

Incorporating Vanity Fair

August 1, 1948

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Suit by Knize Inc. *Hat by John Frederics* *Furs by Esther Dorothy Inc.*

August: Early News of Autumn Fashion

VOGUE

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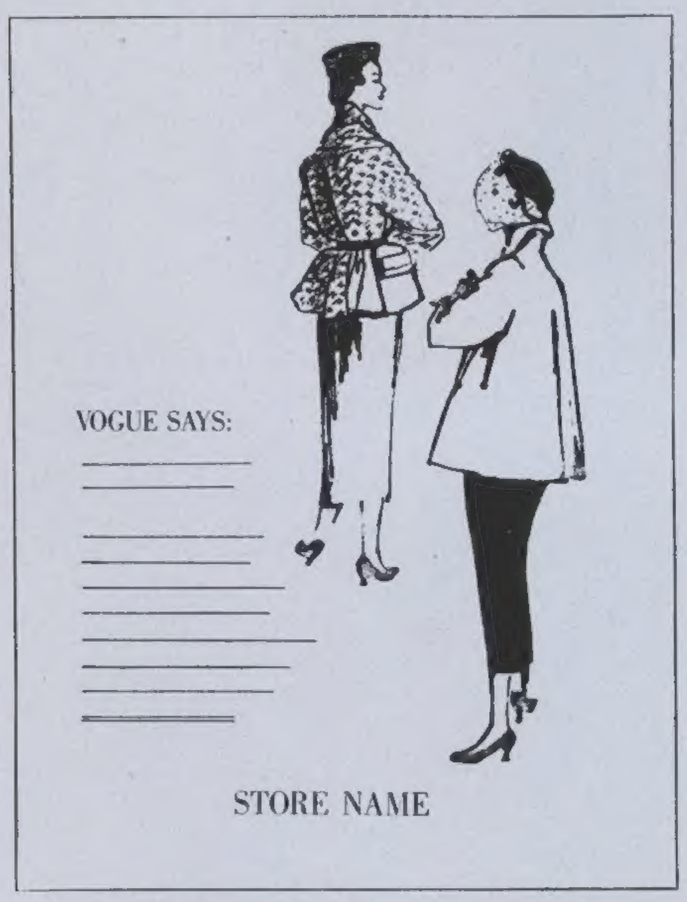
How to use this issue

1. To sell early news in autumn fashion

Vogue's early news of autumn fashions, including the forecast (pages 69 through 81), points to new colours, new cloths, new shapes in furs and hats. It presents the philosophy behind the clothes of Autumn 1948. We think it is a philosophy stores will want to pass on to customers—through advertisements and displays, *especially* through you who sell and interpret this news to customers.



Biggest news to note: "An era of the dresses." This year, more than ever, the dress will be "the life of the wardrobe"—will embody the now-established silhouette, will forecast the fabrics, colours, waistlines and skirt shapes to come. (*N.B.* the coat-dress, the tweed dress, the dress with back-interest, the true afternoon dress and the Empire line.)

The Empire line has news and importance. In coats it is a high-fashion, high-waisted alternative for this season's other silhouettes: the moderately flared, the roundly belted.

The box jacket deserves new emphasis—with its potential of a dual silhouette: loosely hanging, tightly belted. Promote this box shape in suits or as a fine corollary to the important dress. Left: a layout for an advertisement for the box jacket. Point up the jacket's versatility in the sketch, direct copy toward its fashion-rightness, its affinity to dresses and extra skirts.

2. To sell new cloths, new colours

Cloth in ready-to-wear makes particular news this autumn. Outstanding in the incoming woollen picture: *texture.* Tweeds keep their heavy *look,* manage to *feel* soft and drape easily. Worsteds take on a silken touch, add another point-in-favour to their traditional adaptability to tailoring and long wear.

Colours are apt to be hushed in tone: dusted with grey or stepped down with black. There will be a whole palette of burnt, mellowed shades all on good terms with other members of their colour families. These colours will be important in all fashion promotions for autumn.

Shoe and stocking colours are news if keyed to costume colours, see pages 102 and 103. In window and departmental displays, stress the toned-down shades of blue and grey, the lively interest in rust and burnt tones—in ready-to-wear, in millinery, shoes, accessories.

3. To sell the news in furs

August as always will probably bring an impetus to late-summer fur presentations. And *this* autumn there is much good news. On pages 104 through 111, see furs that point to fresh approaches in advertising and display. Emphasize the silhouette news in furs (waisted, shawl-collared, the less-than-long lengths); the fur itself (seal and broadtail done in new ways). And don't miss the important fashion forerunner—navy-blue Hudson seal; Vogue thinks it is a fine shade of many good things to come. Remember, too, the "Little Fur": the shawl of fox or mink, the versatile scarf to complement this season's dress, the separate collar of fur.

Suggested window display (right): try to belie current temperatures by showing furs in a winter setting. Sketched right: the front of a local hotel or restaurant, with mannequins wearing fur coats and standing under a canopy. Frost the corners of windows; hang large and fanciful snowflakes against the glass. Point up the fashion and news in furs with a "Vogue Says" card. (See page 14 of the Trade Edition for quotations.)

4. To sell young dresses

The "little dress" has always had a place in the young wardrobe, as in your ready-to-wear sales. With the "coming era of the dress," the complete little dress for the young will be more important than ever, will justify greater promotional attention, should mean more sales. On pages 126 through 129, Vogue shows some fine autumn-into-winter examples from the increasingly important St. Louis market. Why not promote your own young fashions in tweeds, velvets, brocades with their own St. Louis "handle."

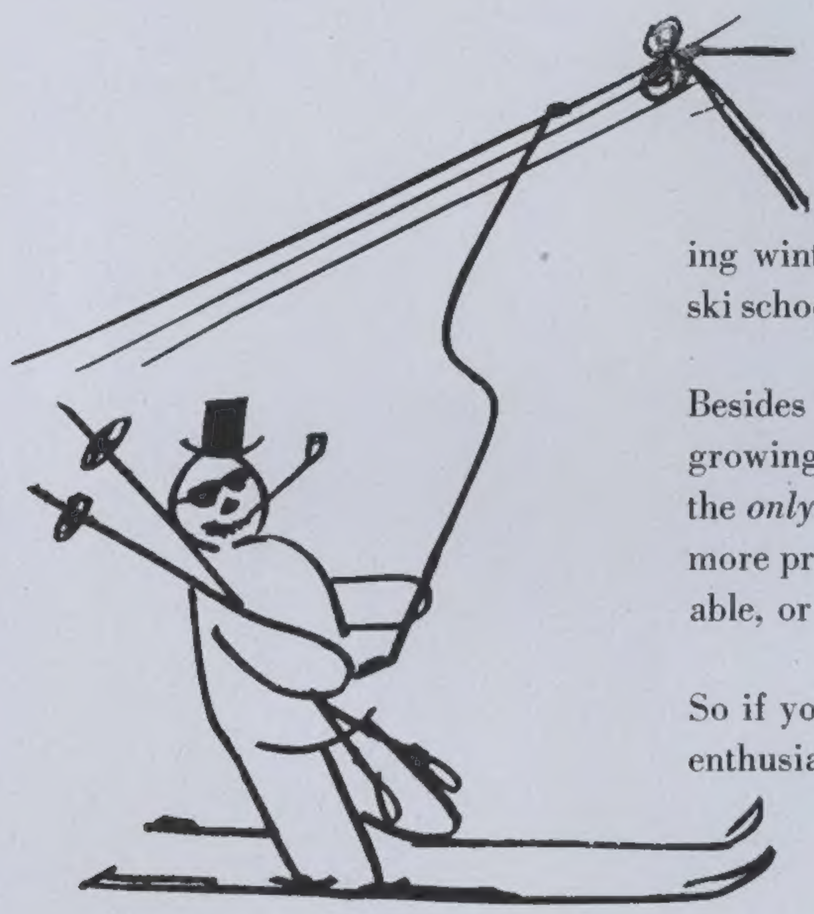
Window display (left): in a battery of windows, why not present young fashions in outdoor settings that will suggest Vogue's pages. Show the tweed dress for day, rich-fabric dress for evening—all with the simple, uncluttered styling that is fashion news in itself.

5. And don't miss...

"*New Arrivals from Britain*" (pages 86 and 87): a report of "those famed British talents for weightless, rich materials, perfectionist tailoring, line planned with The Years in mind." Britain is making an effort to deliver on time, in colours we want, at prices, in some cases, that are exceptionally reasonable. It will be interesting to all of us in the ready-to-wear business to watch the results of this achievement.

"*Chicago View*" (pages 90 and 91): a fashion story for any city, presenting the colours of a good and forthcoming range: beige, russet and brown.

Ski Fashions—Winter Lift



The market for real snow-going ski clothes gets larger and larger: there were more than three million skiers according to a conservative estimate 'way back last November—and more and more Americans are expected to take up skiing this coming winter. Resorts are booked heavily, more slopes are opening, new ski schools are forming—signs of a snowfall of candidates for ski clothes.

Besides the actual skiers, you have potential customers in a large and growing group of those who are discovering that ski clothes are almost the *only* clothes for general outdoor winter wear in the country. What is more practical to ward off cold, wind and wet—and what more comfortable, or more attractive. That adds up to business!

So if you did well with ski clothes last year, stress them with increased enthusiasm this season. Your potential customers are increasing—ski fashions are more attractive than ever—and when hasn't retailing profited by such a combination!

Fashion Lifts—For You Who Buy

News in classics

Functional ski clothes have taken a restrained bow in the direction of the feminine—and always the orderly, the tailored feminine. The news is in: bib fronts for jackets and sweaters—wool-knit bands applied to Byrd cloth parkas—the separate helmet-hood to match a jacket or sweater—the trig wing collar—the use of unusual knitting to ornament a sweater (see the afghan block-stitch sweater illustrated, for example).

Classic colours for the ski costume continue: all-black, all-navy-blue, all-grey, all-beige. Or, any of these colours combined with white or a neutral. Colour comment: the darker shades work well as they do not show marks of tow ropes or other dirt. Burgundy, mustard and yellow look new in an extra outdoor sweater or perhaps in a separate parka.

After-ski clothes are funwear

For relaxing hours in a ski lodge—equally good to wear at home in the country. And some can be worn for career or college. The news is in more townish lines which look less bulky, less peasant-y. Watch for: the rib-hugging jersey, the flannelette skirt with the fullsome back, tapered lounge pants with gaiter insteps, vests with scoop necklines to wear over tuck-bosomed blouses—as well as the other fashions we've pictured.

Accessory news is in:

Twin hip-purses of pony—a serape version of the stole—a pina-cloth undershirt for hidden warmth—a versatile sleeper-lounger—a box jacket tow jacket that converts for country or campus. And see the other extras for skiing and after-skiing on the next pages.

For You Who Promote The Ski Shop

Sell your customers on the idea of skiing—learning to ski—the romance of ski resorts—and you'll sell more ski clothes this year. Following are six ways to prove that a snowball grows the more you roll it.

Tie in with the nearest ski resort and ski school. You might: tie in with its opening, its events—make reservations—supply plane and train reservations for it. You might have its instructor as your official adviser—and publicize his appearances at your shop.

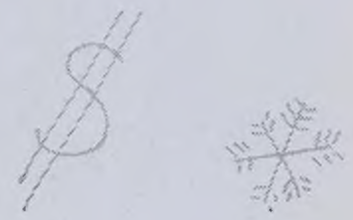
Build up the idea that your shop is the ski center for skiing information as well as for equipment. For information watch copies of: "Ski News" published in Hanover, New Hampshire; The New York *Times* Sunday Edition, from December through March; "Western Skiing Magazine," 9601 West Pico Street, Los Angeles, California.

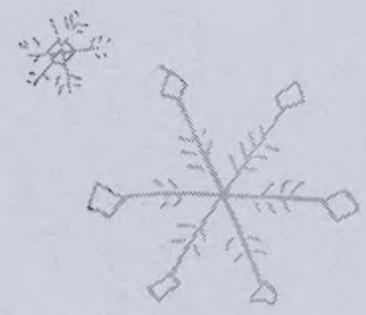
Provide complete equipment for skiing and after-skiing—everything a skier needs down to the last goggle. Assemble it in one spot and may each sales person know how to serve as a reliable ski costume coach.

Create interest with cameras, books on skiing—and perhaps you can rent ski movies.

Name your ski shop aptly. Suggestions: Winter Carnival Corner, Ski and Skate Shop, Snowfly Shop, Ski Bowl, Ski Hut, Chalet—or, name it after your nearest ski area or slope.

Open your shop perhaps as early as November in time to catch the Christmas trade.





For You Who Sell!

The ideal ski costume really works—its function is to keep one warm and dry, to allow complete freedom of movement, and to give a professional look. Prevent beginners from buying mistakes and you'll be doing them (and the store, too) a good turn.

Perfect sizing or re-fitting, if necessary, is important. Professionals say: fit the entire costume over clothing to be worn underneath. Fit pants tight at waist, high at crotch but roomy enough to allow crouching position for skiing. Trouser creases should draw a plumb-line from waist to center of instep. Fit jacket with room to lift arms shoulder-high.

After-ski clothes can be worn as gay at-home-in-the-country fashions after the ski holiday, and some are convertibles for business/campus life.

Remember to show the extra equipment we have illustrated—to give skiers an extra helping of comfort or convenience on or off the ski slope, to and from the ski resort. The tow-fee purse, Pullman pajamas—all are almost-necessities the skier might forget.

For You in "Display"

Put fun in a ski clothes window: Rig up an amusing version of a ski tow—a home-made affair with kitchen chair suspended from clothes line.

Illustrate "Skiing is everybody's game" in a window with father and mother, grandpa and grandson on skis—and sonny taking a spill.

Create interest in an after-ski clothes window. Show boy and girl mannequins dancing in lobby of ski chalet, other mannequins rest on davenports.

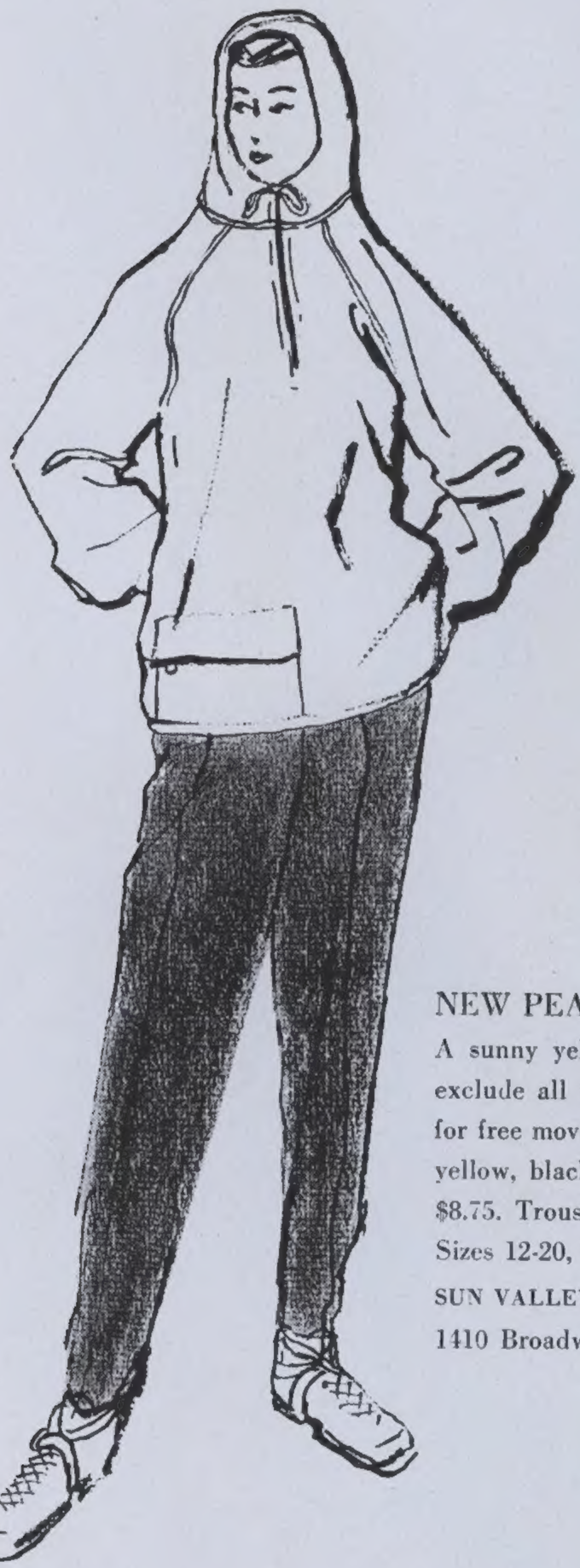
Ski atmosphere props: Evergreen trees with tips of branches whitewashed or treated with soap flake "snow"—white paper enlargements of snow crystal patterns to paste on windows—snow fencing—Alpine "flowers" blooming in snow—old iron stags painted white.

Ski Clothes for the Slopes

WELL ENGINEERED FOR WEATHER

A well thought-out suit: weather-proof wrist gusset, under-arm insert, "starched" shoulder, tapered shirt tail, wide stirrup. *Venetian worsted gabardine, black, platinum. Sizes 10-20, #8615/8725, $47.50.

WHITE STAG MANUFACTURING COMPANY
1410 Broadway, New York City



NEW PEAK IN SNOW CHIC: YELLOW

A sunny yellow parka, weather-worthy to exclude all that's cold or wet. Fashioned for free moving. *"Mountaineer cloth", yellow, black, grey. Sizes 10-20, #83, $8.75. Trousers: Grey wool. Sizes 12-20, #675, $16.75.

SUN VALLEY MANUFACTURING COMPANY
1410 Broadway, New York City

ANTI-SNOW SEPARATES

*Poplin parka: grey with terra cotta, white with blue, included. Sizes: 12-20. #71/2, $8.50. Pants well-built of *wool worsted, grey, navy, black, tan. Sizes: 10-20. #7L/19, $19.95.

JANTZEN
350 Fifth Avenue, New York City

**Water-repellent fabric.*

SNOW CONDITIONED

Separates: roomy, envelope *Byrd cloth parka. May be monogramed to order. Colours: white, black, grey, navy. Sizes: small, medium, large. #300, $8.75. Sleek *Gabardine trousers with instep guard, double heel hold. Colours: navy, black, grey, tan. Sizes: 10-20. #101, $16.75.

ANDRÉ SKI SHOP
49 East 47th Street, New York City

ARCHITECTURAL BEAUTY

Shirt has deep armhole for free action. Black, navy, brown with white checks in a *fabric, 60% cotton, 40% wool. Sizes: small, medium, large, #514, $10.75. Trousers with new sock heel hold. *Wool gabardine, black, navy, beige. Sizes: 12-20, short, regular, long lengths. #697/SP, $11.75.

FREDERIC J. DORMER
48 West 37th Street, New York City

NEWS IN KNITWEAR TRIM

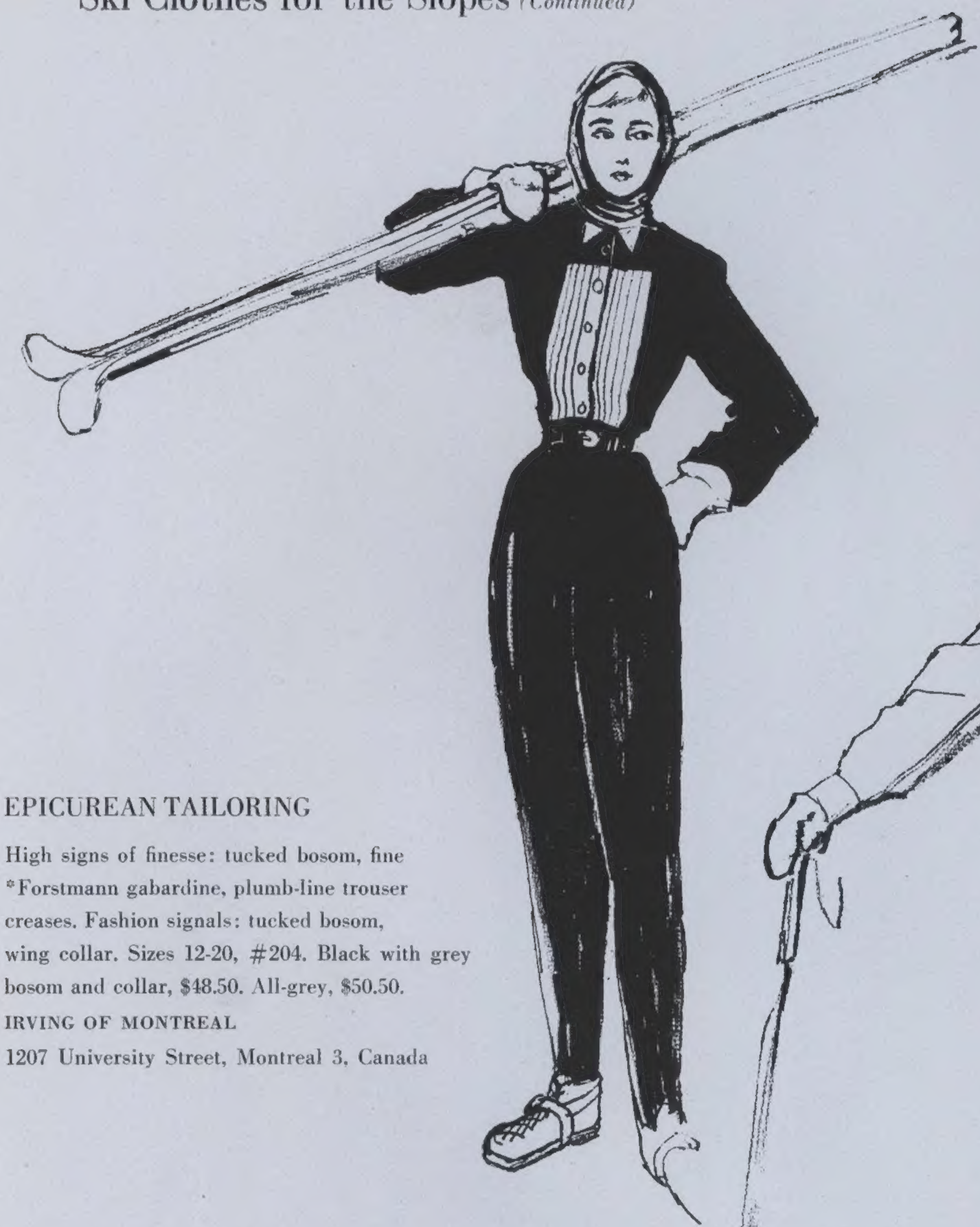
"Ornament" within strict bounds, retains the professional look. *Poplin parka with wool cable stitch, white with navy, in sizes 10-18. #338-2, $21.50. Separate hood to match, #15, $9.50. Wool trousers in navy, sizes 10-18, #343, $21.50.

MARJORIE BENEDIKTER SPORTSWEAR, INC.
510 First Avenue North, Minneapolis 3, Minn.

**Water-repellent fabric.*

ALL PRICES QUOTED ARE WHOLESALE.

Ski Clothes for the Slopes *(Continued)*



EPICUREAN TAILORING

High signs of finesse: tucked bosom, fine *Forstmann gabardine, plumb-line trouser creases. Fashion signals: tucked bosom, wing collar. Sizes 12-20, #204. Black with grey bosom and collar, $48.50. All-grey, $50.50.

IRVING OF MONTREAL
1207 University Street, Montreal 3, Canada

THE Nth DEGREE OF COMFORT

A ski boot imported from France. Note: double front lacing for almost-custom fit—back lacing to make tight adjustment at boot top. Fit over several pairs of socks. #2000, $25.00.

ANDRÉ SKI SHOP
49 East 47th Street, New York City

WHAT THE WELL-GROOMED SKIER WILL WANT

This suit is professional, orderly. News: the ladylike version of a wing collar. News, too: slick smooth fit of trousers. Fabric: *Forstmann gabardine. Sizes 12-20. #203, in grey $50.50, in navy, black or beige $48.50.

IRVING OF MONTREAL
1207 University Street, Montreal 3, Canada

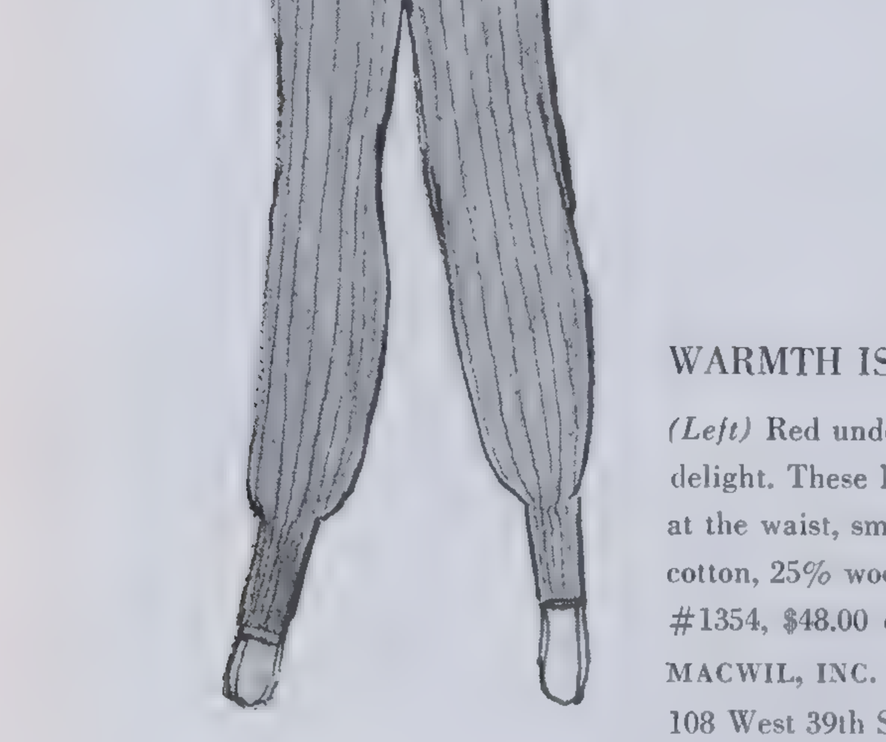
**Water-repellent fabric*

Extra Equipment

FOR INSULATION UNDERNEATH

(Below) Good idea: light, unbulky windbreaker of white *pima cloth to wear beneath outer ski clothes. An innovation skiers will welcome. Sizes 12-20, #339, $8.75.

MACWIL, INC.
108 West 39th Street, New York City



"THE OLYMPIANNE"

(Above) Right-for-skiing. Knitted wool sweater in grey, navy and other colours with vari-coloured stripes. Sizes 32-40. #6L/88, $7.38.

JANTZEN
350 Fifth Avenue, New York City

WARMTH IS THE NEWS

(Left) Red underwear is the skier's delight. These longies are well-fitted at the waist, smooth to the skin. 75% cotton, 25% wool. Small, medium, large, #1354, $48.00 dozen.

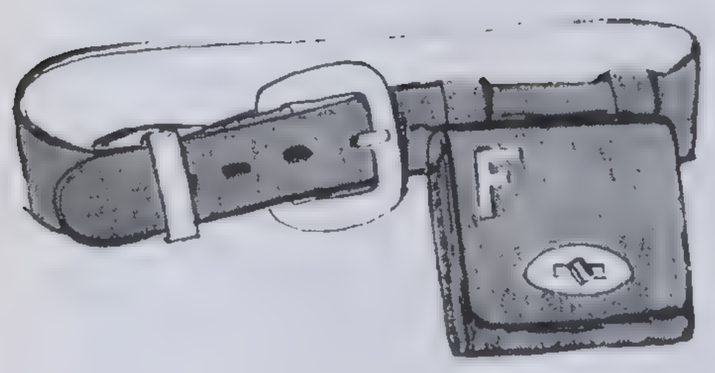
MACWIL, INC.
108 West 39th Street, New York City

MUSTARD: COLOUR NEWS

New knitting: the afghan block motif.
A good extra sweater for on-the-slopes or off.
All-wool mustard with grey, or two greys combin
Sizes: 34-38, #3S/8955, $21.00.

FRED PICARD ASSOCIATES
350 Fifth Avenue, New York City

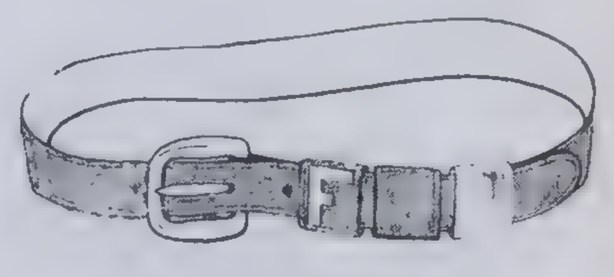
**Water-repellent fabric*



TWIN HIP-PURSES OF PONY

Convenient belt with two purses for actual skiing. Also, amusing ornament for indoor wear over slacks or skirt. Cowhide belt, brown with white ponyskin bags, #Suk, $15.00.

FUELLER BELTS
RFD#1, Newtown, Bucks County, Pennsylvania



BAG AND BELT FOR TOW FEE

Skier's twosome—equally good back home, in the country. Brown cowhide fitted with brass hardware, #XS-3, $12.00. Gold-plated initial on purse extra, $1.00 each.

FUELLER BELTS
RFD#1, Newtown, Bucks County, Pennsylvania

ALWAYS WANTED: STURDY BELT

A necessity in a skier's wardrobe. Quite narrow to fit all trouser tunnels. Brass buckle and keeper. #F-7, 8, $5.00. Hand-cut brass initials extra, $1.00 each.

FUELLER BELTS
RFD #1, Newtown, Bucks County, Pennsylvania

After-Ski Clothes

PRINTED WOOL JERSEY

One cummerbund skirt plus matching blouse equal a useful after-ski, country, career costume. Wine printed with navy, or copper with black polka dots. Both: sizes 10-16. Blouse #2929, $6.75. Skirt: #2339, $7.75

CABANA BEACHWEAR COMPANY
1410 Broadway, New York City

NEW EMPHASIS: BACK OF SKIRT

A polished town fashion adapted to country wear: skirt of printed and quilted flannelette. Green, pumpkin, black, red backgrounds. Sizes 10-16, #7/3, $10.75. Jersey blouse: black, red, royal, taupe, and others. Sizes 10-18, #550, $4.75.

OWEN-MORGAN, INC.
40 East 33rd Street, New York City

GIANT PLAID: BIG FASHION

Noisy in a nice way—a trio good for after-skiing, school, country wear. The plaid: black with red and white; brown with maize and red. Skirt: sizes 10-16, #213X, $8.75. Stole: #113, $5.75. Heavily ribbed sweater: black, white, brown. Sizes: small, medium, large. #1025, $10.75.

GRETA PLATTRY SPORTSWEAR
110 West 40th Street, New York City

FOR VARIETY: THE SKIRT REVERSES

Green skirt turns inside out to match plaid jacket; or, teams with other units. Plaids in red, blue, green. Both: sizes 10-16. Skirt #818, $14.75. Quilted cotton jacket with wool jersey backing, in same plaid. #1020, $10.75.

CABANA BEACHWEAR COMPANY
1410 Broadway, New York City

NEWS: GAITER PANTS, SCOOP VEST

Black velveteen trousers with gaiter-cut. Leopard-printed lapin vest. Lounging costume for ski resort or home. Both: sizes 10-16. Trousers: #730, $10.75. Vest: #656, $19.75.

OWEN-MORGAN, INC.
50 East 33rd Street, New York City

CARDIGAN AND SKIRT: THEY SEPARATE

This pair can go their own ways or stay together. Jersey cardigan compatible with ski resort or country skirts. Grey, purple-wine, green and others. #4827/21, $7.75. Wool worsted plaid skirt: wine with green, navy with fuchsia. #2867, $10.75. Both: sizes 10-18.

SPORTSWEAR ORIGINATORS, INC.
530 Seventh Avenue, New York City

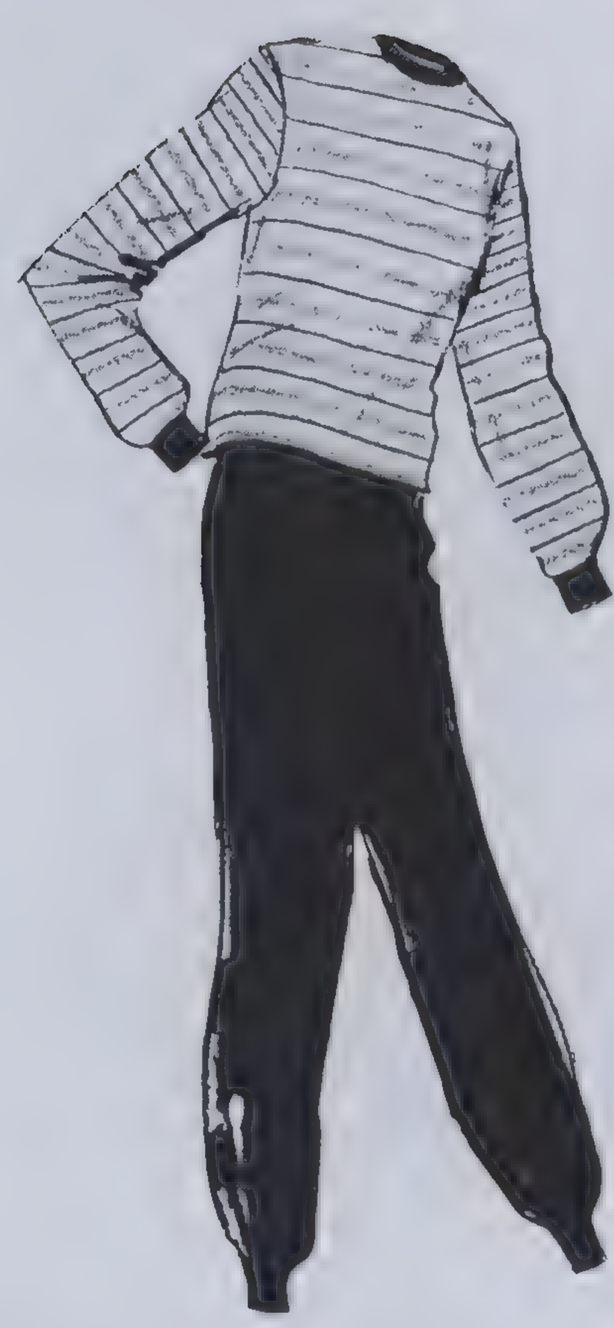
After-Ski Extras

BOX JACKET: WARMER-UPPER*

Tow jacket convertible for country or campus. Warm navy-blue woollen, lined with red. Sizes: 10-18. #5918, $10.75.

KORDAY SPORTSWEAR, INC.
991 Sixth Avenue, New York City

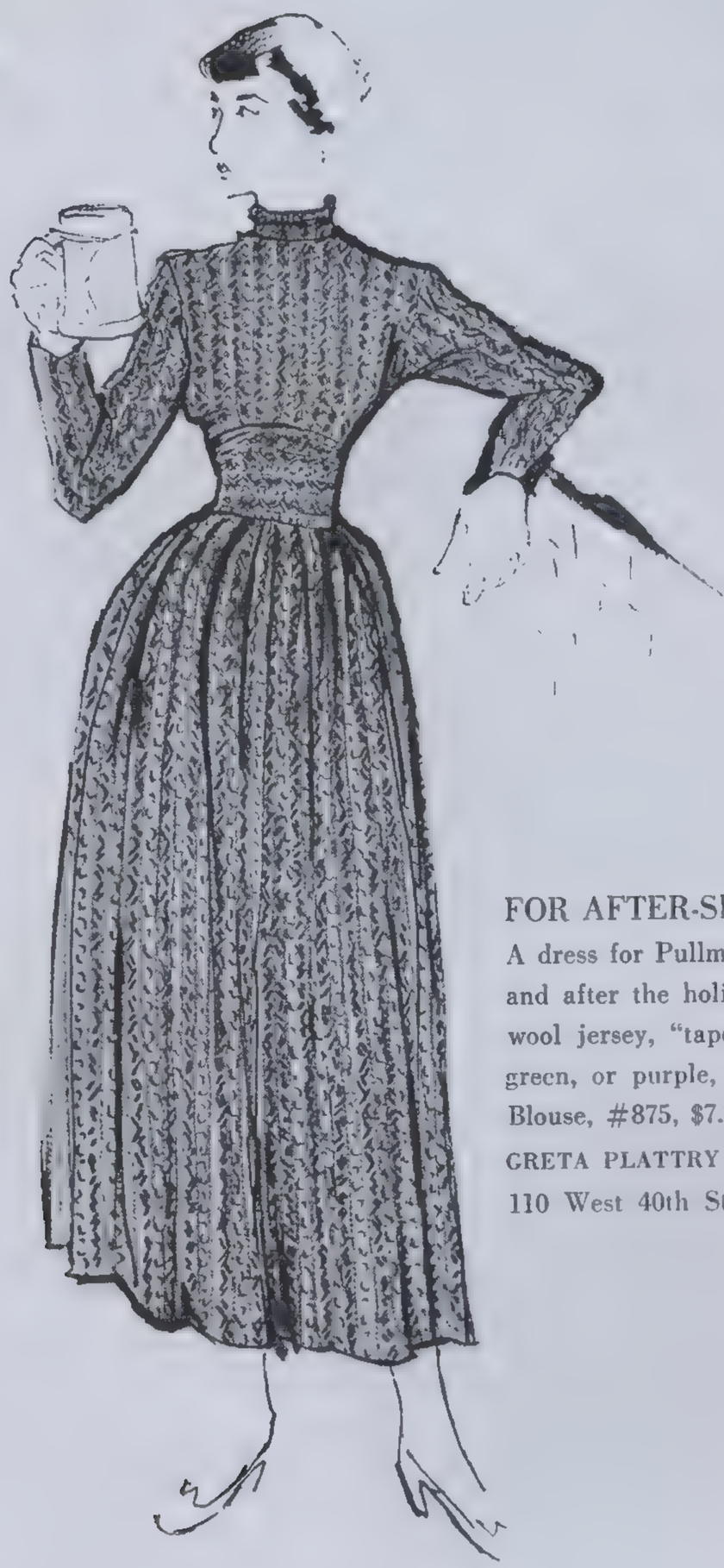
**Water-repellent fabric*



UNDERWEAR OR TOPWEAR

Convertible fashion to wear under ski clothes, or for dormitory lounging, or sleeping. Sizes: small, medium, large. Plain blue or red jersey pants, #999-3, $39.00 dozen. Striped top, #999-6, $48.00 dozen.

MARJORIE BENEDIKTER SPORTSWEAR, INC.
510 First Avenue North, Minneapolis 3, Minn.



FOR AFTER-SKIING, AND LONG AFTER

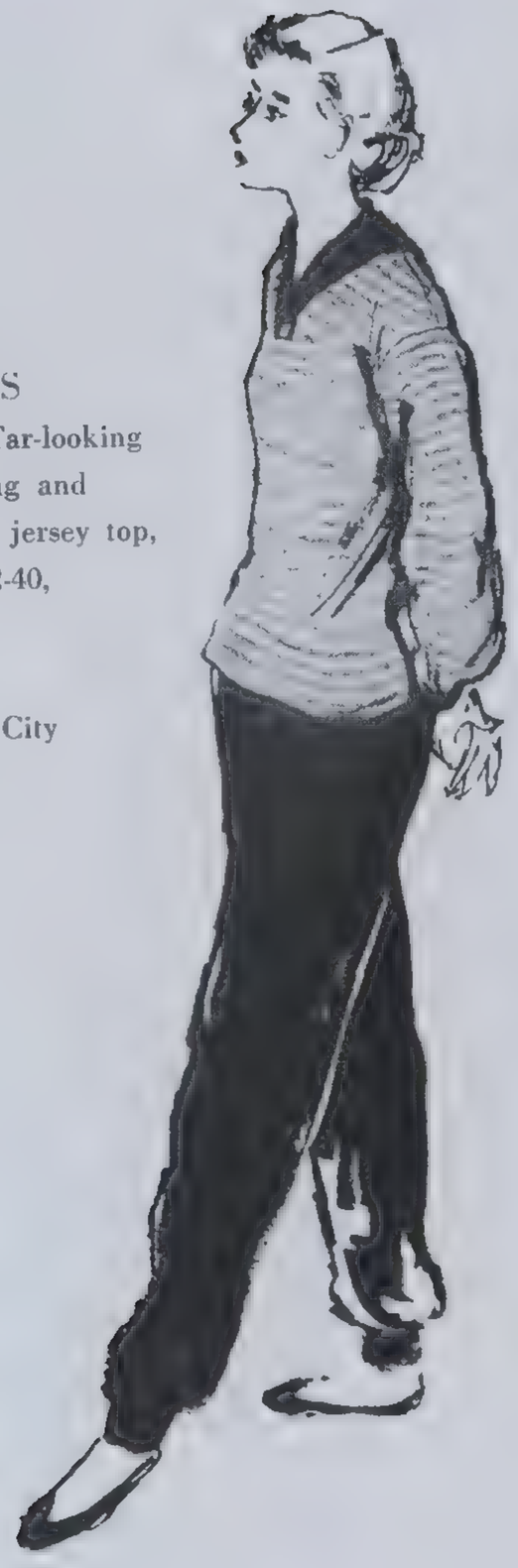
A dress for Pullman, plane, ski chalet, and after the holiday is over. Of news-making wool jersey, "tapestry" printed. Black with green, or purple, brick, cocoa. Sizes 10-16. Blouse, #875, $7.75. Skirt, #216, $10.75.

GRETA PLATTRY SPORTSWEAR
110 West 40th Street, New York City

BIB-NECK: SWEATER NEWS

New introductions: the neckline, low-lying shoulder, close-to-waistline fit. Good for ski resort, college, office. Zephyr knit in black, navy, burgundy, green with white bib. Sizes: 12-20. #9504, $13.75.

GROBLUE SPORTSWEAR COMPANY
1410 Broadway, New York City



MERRY LITTLE SLEEPERS

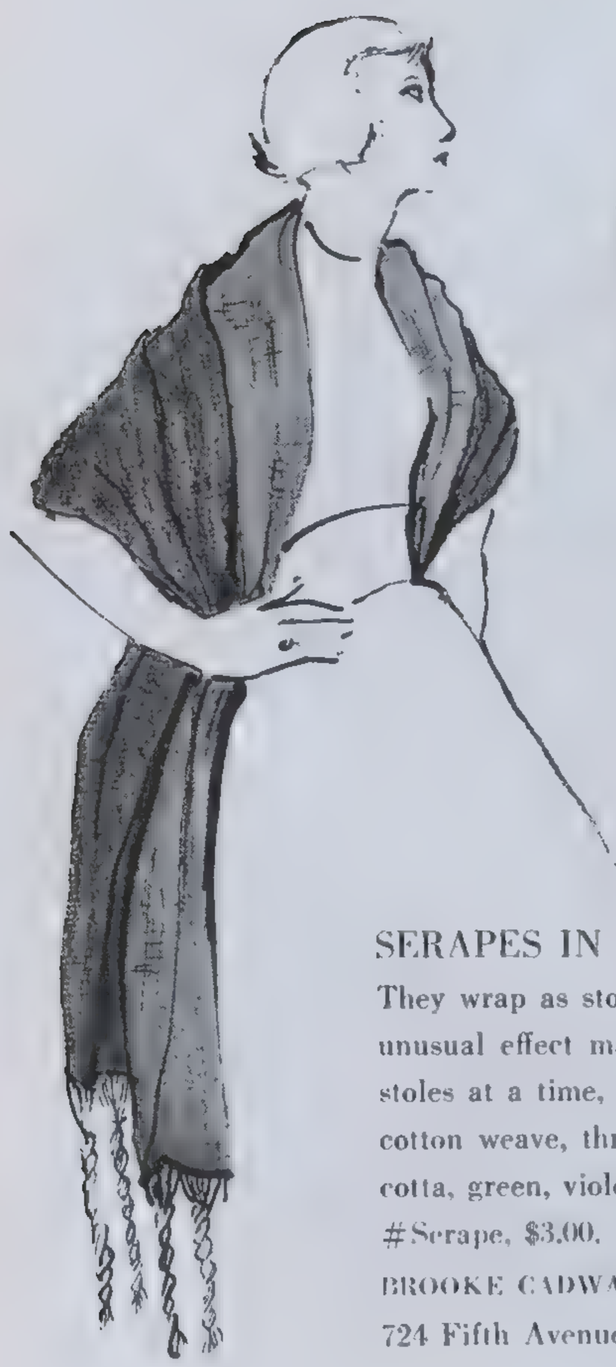
The young will love these Jolly-Tar-looking Tommies—for dormitory lounging and sleeping. Red and white striped jersey top, navy drawstring pants. Sizes: 32-40, #G-1629, $36.00 dozen.

KAYLON
180 Madison Avenue, New York City

MORE-THAN-TURTLE NECK

This turtle neck buttons down the back for convenience and news. It can look sportsy or, with pearls, quite Duchess! Zephyr knit wool; white, burgundy, black included. Sizes: 12-20. #9379, $10.75.

GROBLUE SPORTSWEAR COMPANY
1410 Broadway, New York City



SERAPES IN EXCITING COLOURS

They wrap as stoles or cummerbunds. For unusual effect many will like to wear two stoles at a time, in different colours. Textur-y cotton weave, three yards long. Terra cotta, green, violet, blue, brown. #Serape, $3.00.

BROOKE CADWALLADER, INC.
724 Fifth Avenue, New York City

ALL PRICES QUOTED ARE WHOLESALE

Extra copies of this Trade Edition supplement are available at $1.00 for fifty, $2.00 for one hundred. Order them from Vogue Merchandising Service, 420 Lexington Avenue, New York City 17, New York.

To sell Autumn Fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: August 3 East, August 10 West of the Mississippi.

. . . to sell the News in Dresses

VOGUE SAYS: "The dress is the life of a wardrobe"
VOGUE SAYS: "Coming: the true afternoon dress"
VOGUE SAYS: "The coat dress arrives for day"
VOGUE SAYS: "Late-day coat-dress: velveteen"
VOGUE SAYS: "The coat-dress appears at all hours"
VOGUE SAYS: "Coming: the tweed dress"
VOGUE SAYS: "Have a dress with a tweed persuasion"
VOGUE SAYS: "We foresee: new hours for grey flannel"
VOGUE SAYS: "New fashion: woollen at night"
VOGUE SAYS: "We foresee: a flutter of back-fullness"
VOGUE SAYS: "Coming: the back-interest dress"
VOGUE SAYS: "A back-interest dress is many a dress"
VOGUE SAYS: "We foresee: the rise of the Empire waistline"
VOGUE SAYS: "Rising evening fashion: the Empire dress"
VOGUE SAYS: "The Empire dress has a future"
VOGUE SAYS: "The dinner suit: street-length skirt"

. . . to sell the News in Coats

VOGUE SAYS: "Comes the dress, comes the important coat"
VOGUE SAYS: "Autumn coat: big, loose, unbelted"
VOGUE SAYS: "Your autumn coat might be belted"
VOGUE SAYS: "Coat news: the Empire line"
VOGUE SAYS: "Autumn coats: back-current, bland colour, bold cut"

. . . to sell New Autumn Colours

VOGUE SAYS: "Step-up colours: lively browns"
VOGUE SAYS: "Step-down colours: grey-dusted blues"
VOGUE SAYS: "Forthcoming colours: beige, russet, brown"
VOGUE SAYS: "Taupe: late-day colour"
VOGUE SAYS: "New fall woollens: hushed tones"

. . . to sell Furs

VOGUE SAYS: "Blue fox stole: fresh new touch"
VOGUE SAYS: "Choose a fur with a future"
VOGUE SAYS: "Buy your fur by the life you lead"
VOGUE SAYS: "New fur shape: tall, elegant Empire"
VOGUE SAYS: "A fur greatcoat goes everywhere"
VOGUE SAYS: "For your only-fur-coat consider sealskin"
VOGUE SAYS: "New furs, new colours, new combinations"

. . . to sell Young Dresses

VOGUE SAYS: "The young will wear drawing-room fabrics"
VOGUE SAYS: "Drawing-room fabrics: young evening separates"
VOGUE SAYS: "The young will wear late-day taffeta"
VOGUE SAYS: "Young forecast: velveteen on a tweed dress"
VOGUE SAYS: "Young grey dress with a lavish touch"
VOGUE SAYS: "Young tweed dress through the afternoon"
VOGUE SAYS: "Young wool dress: narrowing skirt"
VOGUE SAYS: "Young wool dress: white piqué icing"
VOGUE SAYS: "Have a tucked and flaring young dress of wool"

These new "VOGUE SAYS" *cards may be ordered without charge.*

VOGUE SAYS: "WE FORESEE: AN ERA OF DRESSES"
☐ window cards ☐ floor cards

VOGUE SAYS: "NEW HOURS, NEW ELEGANCE FOR TWEED"
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VOGUE SAYS: "WAISTLINE NEWS: JACKETS BELTED, UNBELTED"
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VOGUE SAYS: "AUTUMN NEWS: THE COAT ABOVE THE DRESS"
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VOGUE SAYS: "SHAWL COLLAR: NEW SHAPE FOR FUR"
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VOGUE SAYS: "YOUNG EVENINGS: DRAWING-ROOM FABRICS"
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VOGUE SAYS: "KEY SHOES AND STOCKINGS TO AUTUMN COLOURS"
☐ window cards ☐ counter cards

VOGUE SAYS: "WE FORESEE: SMALL HATS"
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Vogue Merchandising Service
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what VOGUE says: goes

SMALL CHANGES ARE BIG BUSINESS! Every woman is constantly changing her appearance, from the style of her coiffure right down to the shade of her stockings and the shape of her shoes. Many are small changes. But all result in big business for manufacturers and retailers. And all due to the irresistible power of Fashion.

In order to harness this power for *your* business, one important fact must be realized. Fashions constantly change... *from the top down.* Fashion has always been a case of "follow the leaders". Who, then, are these leaders? They are those consumers with trained taste who can afford the best... *plus* key manufacturers and retail store executives. In short, they are the readers of Vogue—360,000 who buy every issue.

If your product depends on Fashion... it depends on Vogue...

...because VOGUE is the brand name for fashion

THE CONDÉ NAST PUBLICATIONS INC. VOGUE HOUSE & GARDEN GLAMOUR VOGUE PATTERN BOOK

The Fashion Show's the Thing...

to present varied fashions authoritatively

to raise the curtain on autumn selling

to focus fashion interest on your store

Choose a stimulating theme—A "Vogue Says" handle is a good one. Select and coordinate your merchandise with wisdom and flair, down to the last earring. With this forethought from you and the following after-thoughts from us you're off to a smooth-running and effective fashion showing.

Pace (or tempo) is of first importance. It is a good rule-of-thumb to allow about a minute or half a minute for each costume—it depends on the length of the runway. Plan to change pace (and renew interest) with special highlights such as a fast-moving skit or perhaps with a whole wardrobe of separates on the runway at one time. Forty-five minutes to one hour is a good average length for most fashion showings.

Models: amateur or professional? The professional model knows how to share her pleasure in beautiful clothes with the audience. She can make quick changes without confusion. If amateur models are used, plan an informal showing, perhaps a luncheon or fashion tea. In any case, avoid trying to train amateurs overnight—they are nicest when they are natural, relaxed and unselfconscious. *Child models* are sure-fire for enthusiastic applause. Whatever they do—and they are unpredictable—the audience is certain to be delighted with them.

Chart your way to a smooth-running fashion show. Have a complete listing in card or chart form of each costume—its fabric, its price, its size range. Use it—

1. to check off costumes ready for the showing
2. for reference when listing costumes in order of appearance for the "starter", the commentator, and for the dressers
3. to answer customers' questions immediately after the showing. (Mark in advance those costumes which may not be re-ordered.)
4. to be initialed by the person who inspects the clothes and returns them to stock
5. to post on or near the selling floor for reference by salespeople
6. as a reference for the fashion department, copy writers and display artists on what was shown and "what goes with what"

Commentator: If there is no one available to comment on the clothes in brisk, pseudo-spontaneous style, it is perhaps advisable to have only brief announcements of the fabric, designer's name, and other pertinent facts.

The "starter" who inspects the models and times their appearance on the runway should be fluster-proof, should have a quick eye for the hanging thread, the missing glove. She should have a view of the entire runway—to time the models' entrance with the commentary, the position of the other models and the audience reaction.

Assign a dresser to each model. Her duties are to know "what comes next" for her models, to help in dressing and to care for the clothes after they are worn. Each dresser should have a listing of all clothes in the order of wearing, with "her" costumes prominently checked.

Before the showing starts: Pin shields into the armholes, open zippers, run belts through belt loops, remove price tags. Arrange clothes, hats and shoes for each model in the order of wearing. Put price tags in pockets of all bags. Place bags and gloves on a table near the entrance to the runway where they may be conveniently picked up (this helps keep them off the floor). For each model, arrange mirror space for make-up, comb, jewellery. Have a pressing iron, pins, needle and thread handy.

Protection: Before taking valuable jewels and furs out of the store, be sure they are covered by insurance.

Follow-ups: Buyers might like to build good will in the market by notifying resources that their clothes have been shown. Copywriters might include "as shown in our recent fashion show" when describing clothes which have been featured. Arrange to have a photographer take pictures at the fashion show of local personalities and amateur models. Announce at the showing that the pictures may be seen in a scrap book to be kept at your store. Good investment in good will: send flowers and a thank-you note to amateurs who have worked with you.

Black Russian Broadtail...the winter, 1948.

Moulded to a suave minimum above the waist,
developed into opulent sweep below.
From our collection of Bendel Fur Originals designed for custom-order.

Henri Bendel
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Vogue
August 1st, 1948

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Vol. 112, No. 2
Whole No. 1812

AN ALTMAN SUIT copied from our Bianca Mosca original . . . slender-skirted . . . the hour-glass detail at front of jacket to give superb fit. Black, brown or green wool gabardine. Sizes 10 to 16, at 125.00.

Altman suit shop, third floor

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hats
For dealer nearest you, write Brewster Hat Co., 411 Fifth Avenue, New York 16

Nutria lined and collared pale wool fleece coat. Designed by Seymour Fox with the kind of lavish simplicity that means endless usefulness, endless chic. 345.00 (no tax). Designer Sportswear.

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HUTZLER'S·1858·1948

"View of Baltimore" from the Cator Collection, Enoch Pratt Library

Quietude to pose against the brilliant palette of a Baltimore fall . . . Philip Mangone's distinguished suit shaped slimly, the jacket artfully cut to suggest a waistcoat. Hutzler-exclusive in Pola Stout's cherishable wool, beige with brown.

jay Thorpe
24 WEST 57
NEW YORK

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. . . IN PRECIOUS MINK
An opulent fur cut to a connoisseur's taste.
From an exquisite collection of
half blood, wild, ranch, silverblu
and other mutation mink.
Third Floor

The hat from a collection of Jay Thorpe fall originals

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With complete
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SAINT LOUIS

Gene Fenn

Crescendo in color
rare and radiant
*Silverblu Mutation Mink
for a great-lady cape
by Ralph Marano

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french accent
muted* mat kid...darkly daring,
illuminated with jewel highlights
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does this wonderful cosmopolitan three-way greatcoat to be worn with full belt, with half-belt, with no belt at all . . . in fine men's wear sharkskin or gabardine, fully interlined . . . have it in stone grey or brown . . . sizes 8 to 20 about eighty-nine dollars at Kahn's, Oakland, Cal. and fine stores everywhere

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city of sophisticates and superlatives
of longest bridges and
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since 1870
most styles 13.95 to 16.95
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that is making fashion history... J.P.Allen *has Philip Mangone's*

stole-cuff coat of Forstmann broadcloth, lavish with ranch mink or Persian lamb. The velours

cap is Lilly Daché's. Both found only at Allen's, Peachtree Street, Atlanta.

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— as interpreted by Ted Stein . . .
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I. Miller makes much of your coming and going.

Brilliant jets on rich suede, cut to a grand

décolleté at the vamp and spun high above a heel,

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The beautiful shoe, beautifully fit that is

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Molly design
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Wear it belted or unbelted
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Linada INTERPRETS FALL

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Linada Originals

For name of store in your city, write Linada Coat Co., Inc.
252 West 38th Street, New York 18, N. Y.

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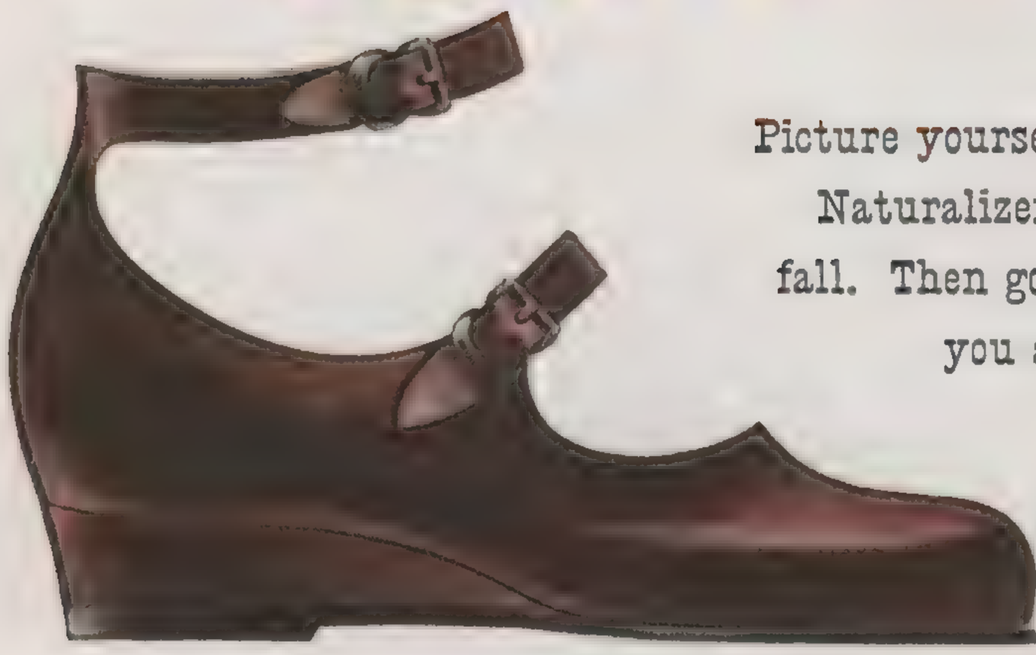

Picture yourself in one of these dressy little Naturalizer flats that are in such high favor for fall. Then go to the Naturalizer dealer near you and try them on. See how beautifully they fit, how wonderful they feel, what a fine shoe value they are. Naturalizer Division, Brown Shoe Company, St. Louis.

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Beautiful Furs

The Dayton Company. MINNEAPOLIS

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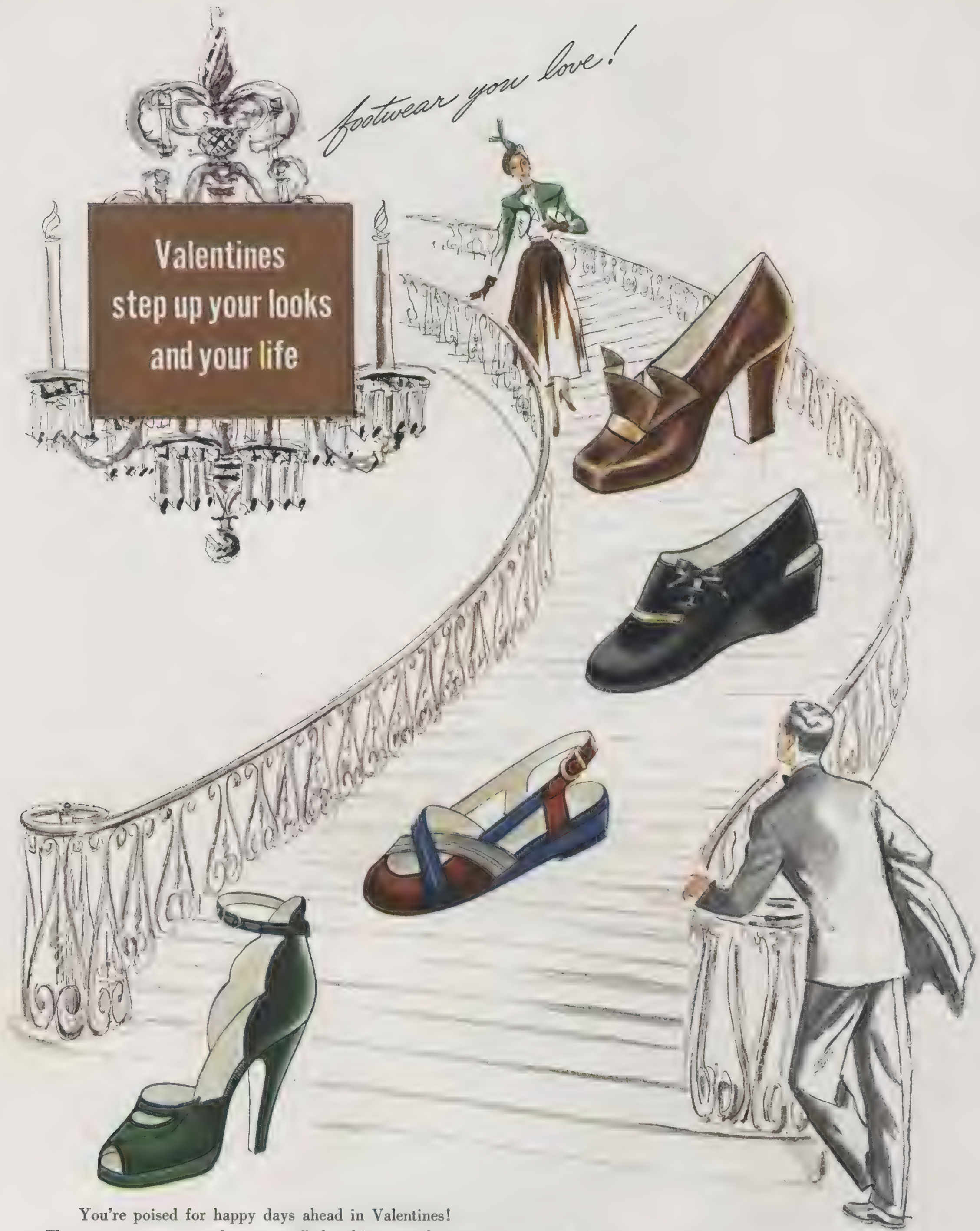

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Small of shoulder and generous
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*TRADEMARK

Iris small

Venus medium

Diana tall

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Such soft textured cashmere, such a delicate cable stitch design, such innocent colors . . . such a sweater! A Peck and Peck exclusive, typical of our many superb imports. In yellow, blue and white, sizes 36 to 40, 22.95.

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"Autumn Blonde" haircolor,
golden as the first-turned leaf...
and tinted in exquisite harmony with
Foxbrownie's cocktail gown to give you
Fall's first look! New and gleaming with
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The cocktail gown in brown lace
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Caution: use only as directed on label.

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Footwear for going gayly

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here is superb tailoring...
here is a Printzess suit that
gives you the basis for a
wonderfully wearable wardrobe.
Made with the elegance and
fine detailing that proclaim
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Since 1893
a mark of fine tailoring
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Carolyn's Fashion Candidates for Fall

Plaids take the platform! A wonderful great-coat with new exciting back pleats and big, handsome pockets. Tailored by **SHIPMAN & BAKER.** Sizes 10-18. About $69.95.

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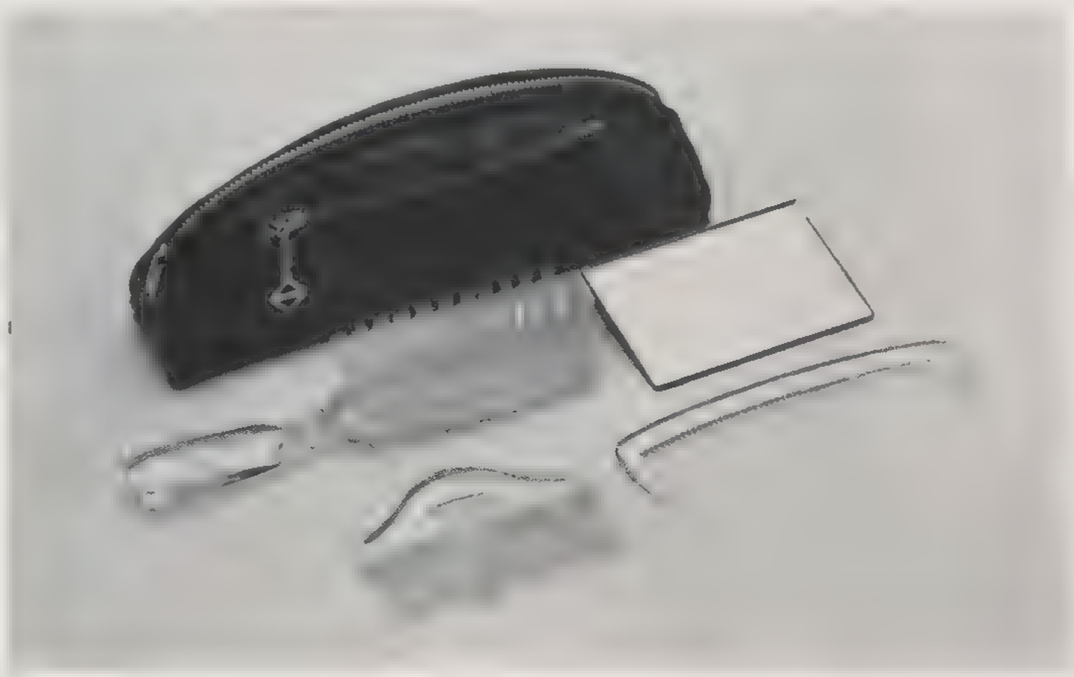

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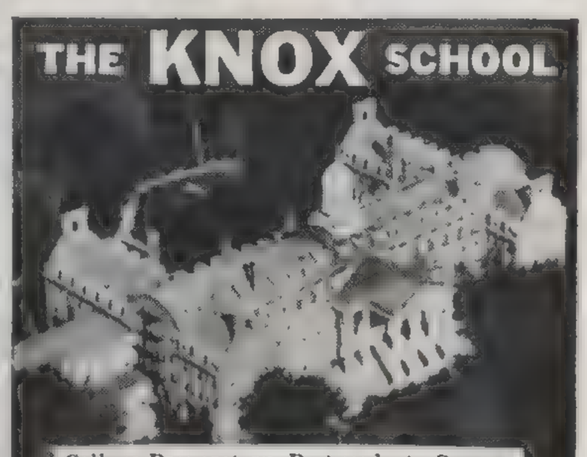

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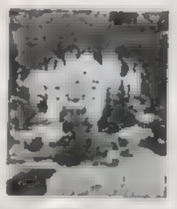

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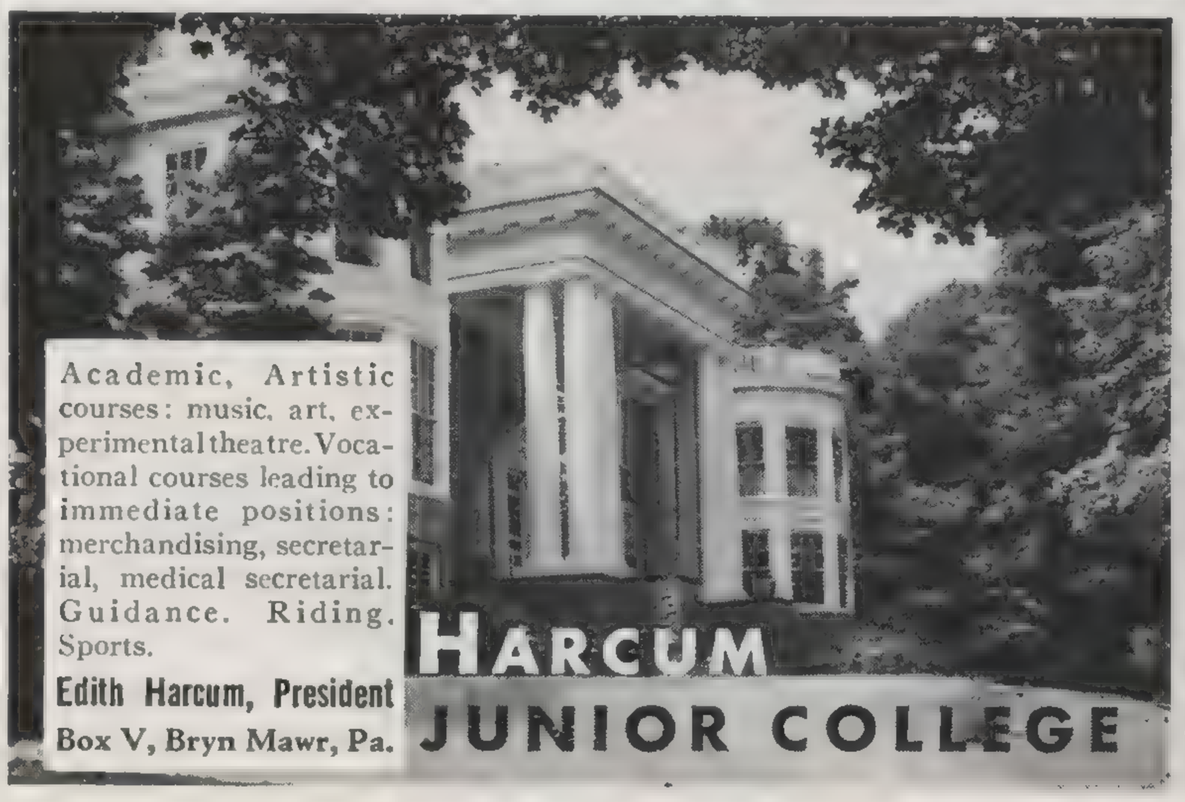

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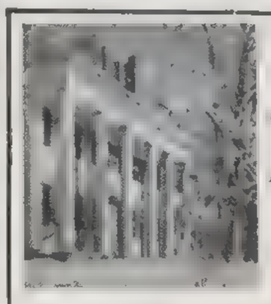

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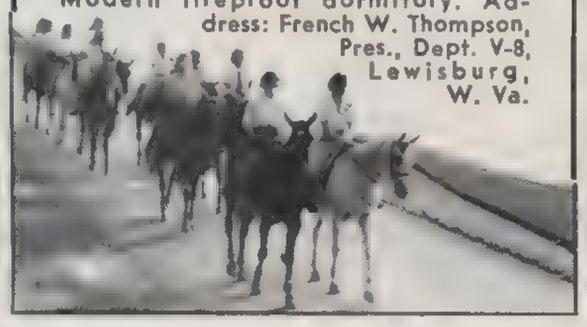

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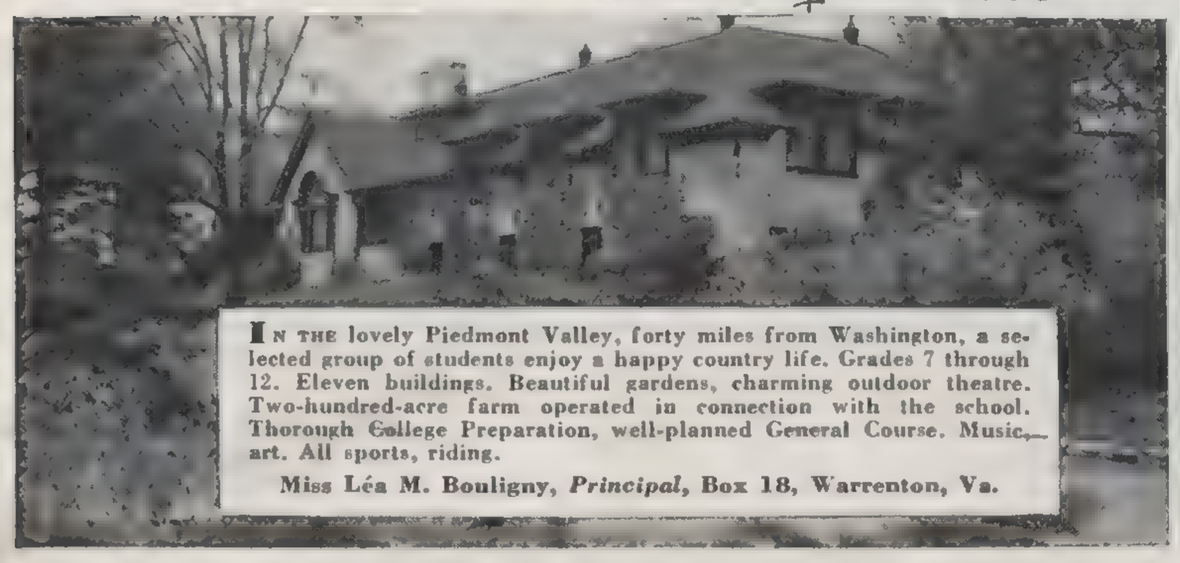

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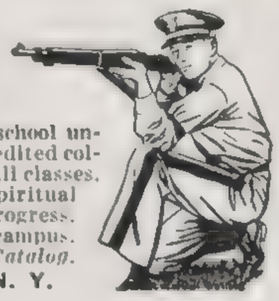

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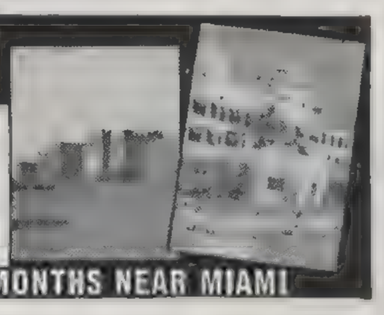
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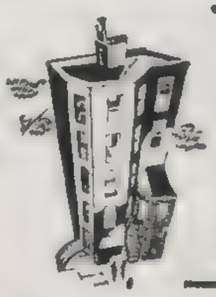

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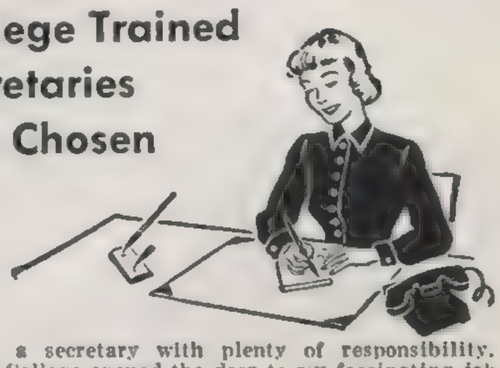
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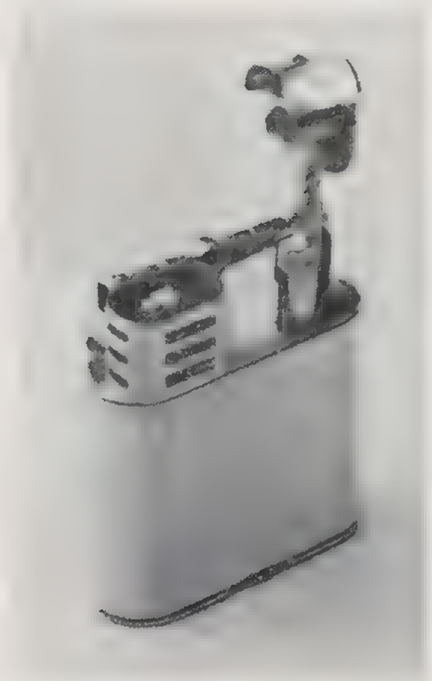

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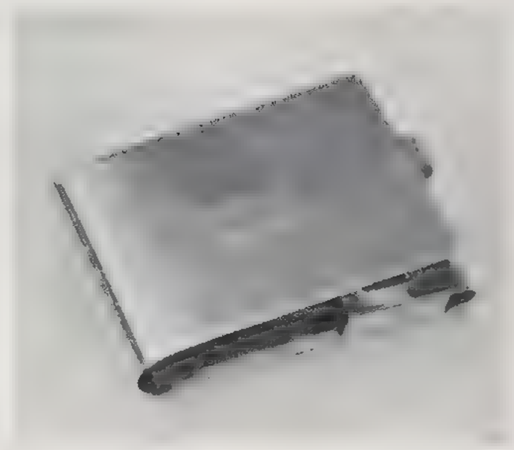

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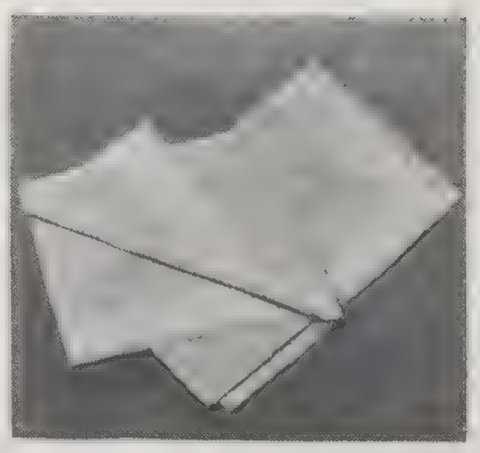

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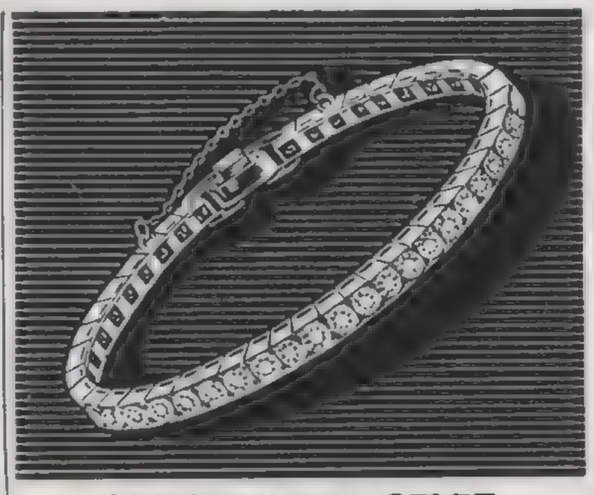

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VOGUE

incorporating Vanity Fair

AUGUST 1, 1948, CONTENTS

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IF YOU'RE CUT FROM NATURE'S FAVORITE PATTERN...

then YOU are the Perfect American Type. Just try this coat on for size . . . and see how it flatters because it FITS. From breadth of shoulder to length of sleeve and hem . . . the precise proportions are yours. Luxuriously fashioned of Forstmann's Burmana with an opulent yoke of black Persian lamb . . . a study in rippling line and measured curve. Proportioned sizes 8-18 for the Perfect American Type.

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VOGUE'S

EYE VIEW

of

the foreseeable

BLUMENFELD

COVER: *A preview of the coming importance of late-day clothes, of the drawing-room fabrics many of them will boast. Velvety everything; velvet colours—brown, blue, black, in a latter-day Victorian air. Taffeta-ribboned toque, jabot, the surprise of blue gloves (all from John Frederics). Jet-buttoned suit of Martin rayon-and-silk velvet, by Adele Simpson; $145. At Henri Bendel; Halle Bros.; D. H. Holmes. "√ √ Night" lipstick, Henri Bendel. Van Cleef & Arpels earrings. This costume will be among those shown in New York's Golden Anniversary Fashion Show, planned for August 23 to September 19.*

Nobody will deny that speculation has a certain place. There is, sometimes, even a nice coincidence in tea leaves. But the foreseeable, as far as fashion goes, is for the mind; not a matter for crystal balls and tea leaves. For fashion is logical, patterned.

For weeks and months autumn fashion has been taking shape. A few weeks hence it will have a real immediacy. To give you time to think about it, to make the wardrobe plans that are best for you, Vogue devotes itself to foreseeing—now, this minute.

None of the fashions shown in this issue has sprung suddenly into being; none is flippant or whimsical. Their seeds were in last year's fashions (just as last year's were in the previous year's), retraceable, clearly so.

There was every indication, last year, that the small, neat head belonged with longer skirts, smaller shoulders: the first hats of the coming autumn are cloches, toques, berets, beanies. There was every indication that the length of skirts would stay awhile (even last year, you weren't caught with your skirts too short if you watched Vogue's straws in the wind); the skirt lengths here today are to be here tomorrow. There was, and is, every indication that in the new mould of fashion, waistlines vary. That dresses are the heart of the wardrobe. That cloths offer new pleasures. That coats reach a new importance-of-design. That five-o'clock clothes have increasing importance.

Vogue's theory is that surprises belong—in an occasional glove, in a subtlety of colour; sometimes in a hat. But for the day-in, day-out problem of planning a wise wardrobe, foresight means dressing to your future.

As is usual with foreseeing, the fashions which appear in this issue appear, mostly, in outline, to be filled in with details as the season advances.

WE FORESEE:

First, a close little hat. The autumn hat has very early defined itself as being a non-eccentric. Look: for pillboxes, berets, cloches, toques—those forever-dears made, in 1948, in every real and less-so fur. For plush felt hats (small). For jersey hats (small) tied bonnet-fashion under the chin. For feathered ermine pillboxes in late afternoon.

Second, an era of dresses. The dressmaker-dress is the life of the wardrobe; heroine of the autumn collections. Skirt lengths continue as established: 12 to 13 inches for day; longer and longer, later at night. The coat-dress appears at all hours; in tweed or men's-wear for day (as opposite). In velveteen, faille, brocade, for late-day. The tweed dress arrives importantly. The back-interest dress as one important expression of modified skirt-fullness (although all-around skirt-fullness goes on). The late-day dress appears as unequivocally late-day: worn with late-day-only shoes, late-day-only hat. The Empire-waisted dress is a rising fashion in evening dress, with spare midriff, spare, straight-to-the-floor skirt.

Third, the straight-skirted box suit as the medium for two silhouettes: one, with *bulky* jacket drawn in via a belt; the second, with loose jacket worn . . . loosely. An either-or matter; wearer's choice, no one any smarter than the other. And fitted suits, still moulding, with, perhaps, a rush of motion towards the back of the skirt or jacket. And the late-day suit that becomes a dress when you take the jacket off, uncovering a décolleté bodice. (Such a suit might be made of the briskest, *day*-est fabric: knockabout grey flannel.)

Opposite: The coat-dress arrives in plaid worsted for day. Cut to a fine, straight body-line, tailored as a trench coat might be —at its slimmest, most feminine. By Jane Derby in Ducharne wool. About $155. At Bonwit Teller; Wm. H. Block; The Blum Store. Yellow plush felt cloche, Jacques Fath copy; alligator bag by Koret; suède gloves by Belle; all these from Bonwit Teller.

Fourth, coats. Comes the dress, comes the important coat to cover it. This year, the best thinking in years goes into coats—in complicated workmanship, subtle detail, extraordinary fabric. The big, loose, unbelted coat is still the above-all coat; this year you might belt it with a thin leather strap. Other shapes: a straight blade of coat, double-breasted; the Anna Karenina kind of coat, with tight waist, Cossack collar, fur-bordered; and the coat with such a depth to its dolman sleeve that it's almost a cape. The Empire-waistline coat—rising waistline accentuated at the back with a little fullness below the shoulder blades.

Fifth, sixth, seventh, and indefinitely, the absorbing details that are part planned-fashion, part audience participation. *The knitted idea:* knitted sleeve, hat, stole. *The stole idea:* stoles everywhere, and often, to match the dress, backed perhaps with fur. *The colour-at-the-foot idea:* blacked-over colours arriving—greys, mochas, blues, greens, jet-browns, in suède and calf for day. Watch for shady colours everywhere: raisin, blackberry, blueberry, pine, taupe, mocha, all dark enough to feel almost as conventional as black . . . as we foresee them.

We foresee: small hats. An era of: tweed dresses, back-interest dresses, true afternoon dresses, coat-dresses. Box jackets sometimes belted. Empire waistlines. Woollens worn for late-day, evening.

RAWLINGS

RAWLINGS

Both pages: same two suits, worn two ways. (Belts come with the suits.) First, a black-and-beige tweed top; black skirt. Of Ducharne wool; by Adele Simpson. $125. Saks Fifth Ave.; L. S. Ayres; Neiman-Marcus. Koret pouch; Saks Fifth. Second, red wool jacket, black, long-sleeved dress, by Adele Simpson in Forstmann wool. $155. Lord & Taylor; Himelhoch's; Bonwit Teller, Phila. The Lavando gloves, Stern's.

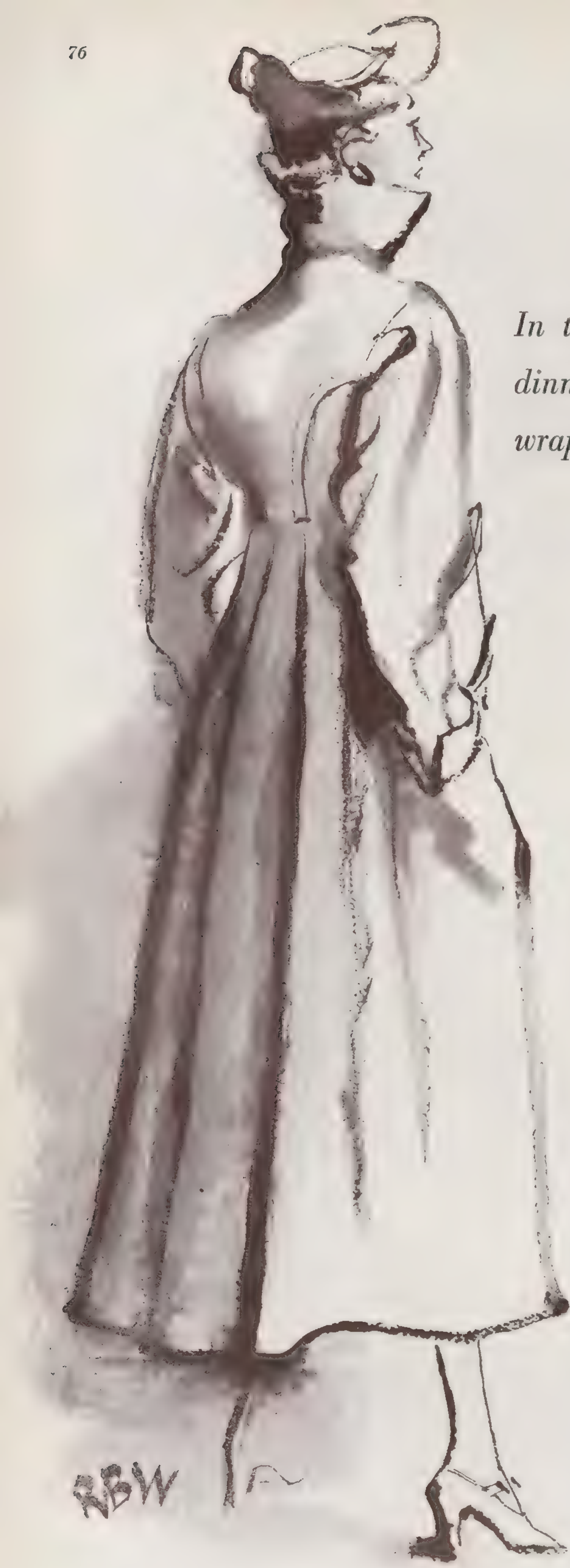
We foresee: the belted box suit; the unbelted box suit. Either way, waistline news. Opposite: bulk pulled in. Jacket jutting out. Sharp line above straight skirt. Above: unwaisted jacket. Straight from the shoulder. Lifted on a stilt of skirt.

RAWLINGS

Worn about as elegantly as any cloth could be: English men's-wear flannel in a new light. At right, worn buttoned up to its ermine collar. At left, un-jacketed, to show shirred rayon jersey bodice. Suit, blouse, feathered ermine hat, simulated pearls; all, Hattie Carnegie. Suit, hat: I. Magnin; Hudson's. Grey Kislav gloves, Best's.

We foresee: a new hour for grey flannel. Late-day, dinner, later. Part of a new fashion for woollens at night. Dinner suit handled like brocade. Worn over decollete bodice; a straight, street-length skirt. With ermine collar, hat.

We foresee: the rise of the Empire waistline. Fullness, if any, is put forth at the rib cage. Seen in coats, as translated from Balenciaga. In that spectacularly slim wool dinner dress opposite. In bodices wrapped high for late-afternoon.



Two coats cut newly towards the Empire waistline. *Left*, beige wool covert cloth, fitted in one area only: against the shoulders, past the shoulder blades. By Brigance, $200. At Lord & Taylor; Filene's. *Right*, soft amber wool. Unfitted front, back fitted to an Empire waistline. By Trigère, $235. Lord&Taylor; Montaldo's.

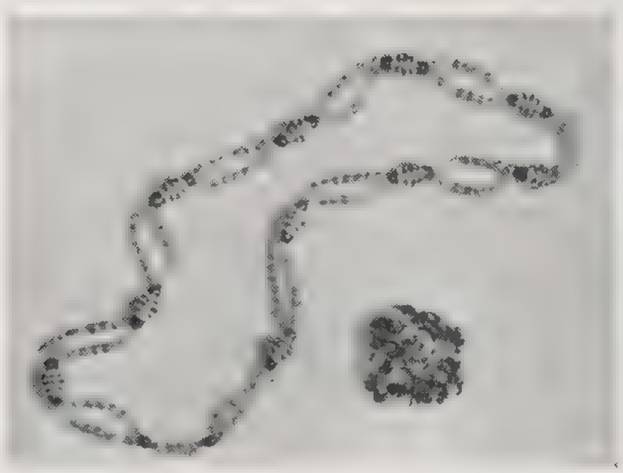
Right: Two waistlines: the new-again Empire waistline of the dress; the natural waistline shaped in the jacket. Further news: the use of wool for evening; the jacket's collar-to-the-waist—a rolling length of sable. Made by Traina-Norell in a colour to note: coral-cast tangerine. Bonwit Teller; I. Magnin; Wanamaker's, Phila.

RAWLINGS

We foresee: a rush of fullness at the back of straight-faced skirts. A flutter of back-fullness in jackets.

We foresee: a new attitude towards flannels, towards tweeds. New hours, new elegance, new affiliation with furs.

RAWLINGS



Opposite: Black wool jacket; lace-bodiced dress. $135. By Charles Armour. Gunther; Hudson's; Woodward & Lothrop. *Above*: Two greys of wool; tapered skirt. By Davidow. About $100. Milgrim; Bullock's-Wilshire. Hat, to order, Irene. *Right*: Beige tweed, lightweight, for a barrel-skirted new coat-dress. $80. By Davidow. Lord & Taylor; Garfinckel's. *The fur*: Fresh new touch for tweed, for worsted. Blue fox worn above and right as a stole, a fichu. Alfred Rainer. *The jewels*: Facetted pseudo pearls; stones, by La Tausca. Pin, $7; necklace, $20, plus tax. After Aug. 15, Saks Fifth.

We foresee: the costume clearly set apart for late-day, dinner, theatre.

Hat: rhinestones caught in net, Lilly Daché. Diamond clip, earrings. Harry Winston.

Formality implied in richness of material, in length of skirt. Stated in accessories meant for after-day-only.

The dress: made of black rayon slipper satin, by Fira Benenson. About $150. From Lord & Taylor; I. Magnin; Jordan Marsh.

Worn at five o'clock and not a minute earlier, a new shoe designed especially for late-day, dinner, later.

The opera pump, as a jewel. Black velvet; satin latticework. A slender, arched heel. $24. By Newton Elkin. Lord & Taylor.

TELEVISION: NEW EYE ON THE CONVENTIONS

THE DEMOCRATIC AND THE REPUBLICAN AT PHILADELPHIA

MAKING UP FOR TELEVISION. SPEAKERS OFTEN LOOKED UNFINISHED, HAGGARD, TOO BLANCHED, TOO BEARDED—THE WISER ONES, THINKING OF TELEVISION AUDIENCES, USED A DARK BRONZE FOUNDATION, A HEAVY PANCAKE MAKE-UP, WITH THE WOMEN USING MOIST REDDISH-BROWN LIPSTICK, NO ROUGE, NO EYE-SHADOW, BUT HEAVY MASCARA.

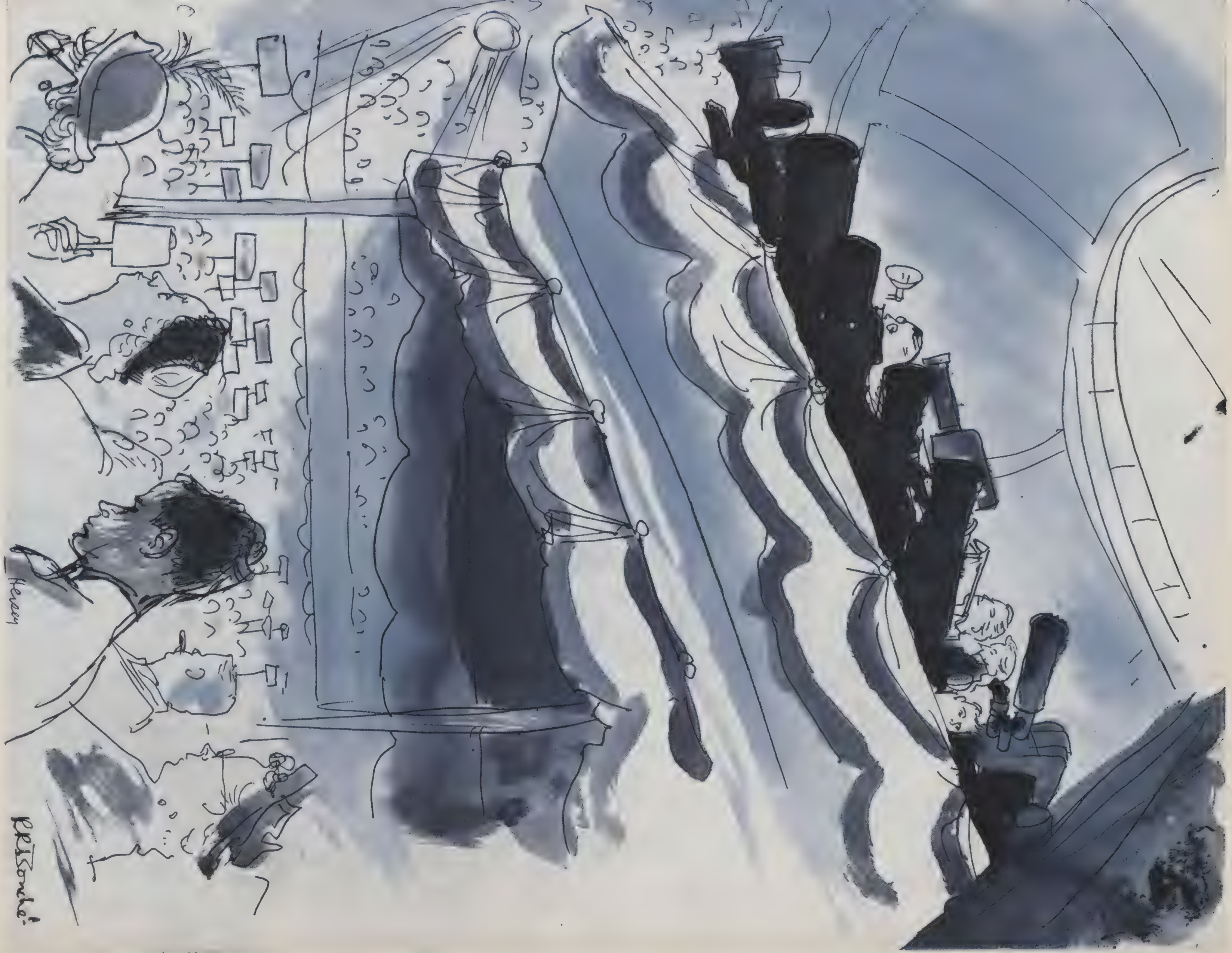
TELEVISION'S fresh eye on the two political conventions both debunked and falsified in some ways the enormous events at Philadelphia; it waged its own war on stupidities, on grossness, on the uplifted oratorical arm, on fat women with flowers in their hair. Television showed Democrats and Republicans alike steaming like long-necked, open-mouthed clams in the vast Quonset-hut-shaped Convention Hall.

But television couldn't show the softening red, white, and blue bunting, with pale yellow and blue added for Democrats, nor the incredibly moving sight of a whole Convention in session, seen from the steep-sided balcony. From there, the Hall fluttered. It was like an aviary in the yellow sun of the television lamps, with the white-shirted delegates, waving white fans.

Although through television the two conventions looked pretty much alike, there was a difference no camera could completely get—the hot shimmer of excitement, of expectancy, of laughter, high and happy, the tension of that four-cornered fight which made the Republican Convention with all its carnival and silliness so buoyant. In the Bellevue-Stratford Hotel in June, pretty girls dished out Stassen buttons in the subway jam of the lobby. In the Dewey headquarters above, people watched at two television machines, drank thousands of bottles of free Pepsi-Cola; every few hours invaders from the Taft headquarters amused the crowds, handing out four-leaf clovers of green felt with a white button eye. All over the place, in every major hotel lobby there were bunches of middle-aged women smiling, each showing about one hundred and thirty-two teeth.

But during the July Democratic convention, the big press rooms stood idle, and the Bellevue-Stratford lobby looked like a hot Sunday afternoon in Philadelphia. No one had much to write about, except the significance of why there wasn't much to write about until the fight over Civil Rights caused the historic bolt of some Southern delegates. (*Continued on the following page*)

OPPOSITE: THE TELEVISION CAMERAS, TRAINED LIKE BATTLESHIP GUNS, ON THE SPEAKERS PLATFORM; THE CAMERAMEN, WITH WET HANDKERCHIEFS ROUND THEIR HEADS LIKE THE SPIRIT OF '76, SOMETIMES SCREAMED AT THE SCREAMING DELEGATES, STANDING ON CHAIRS TO BOOT IN THEIR NOMINEES, "SIT DOWN, YA BUMS."

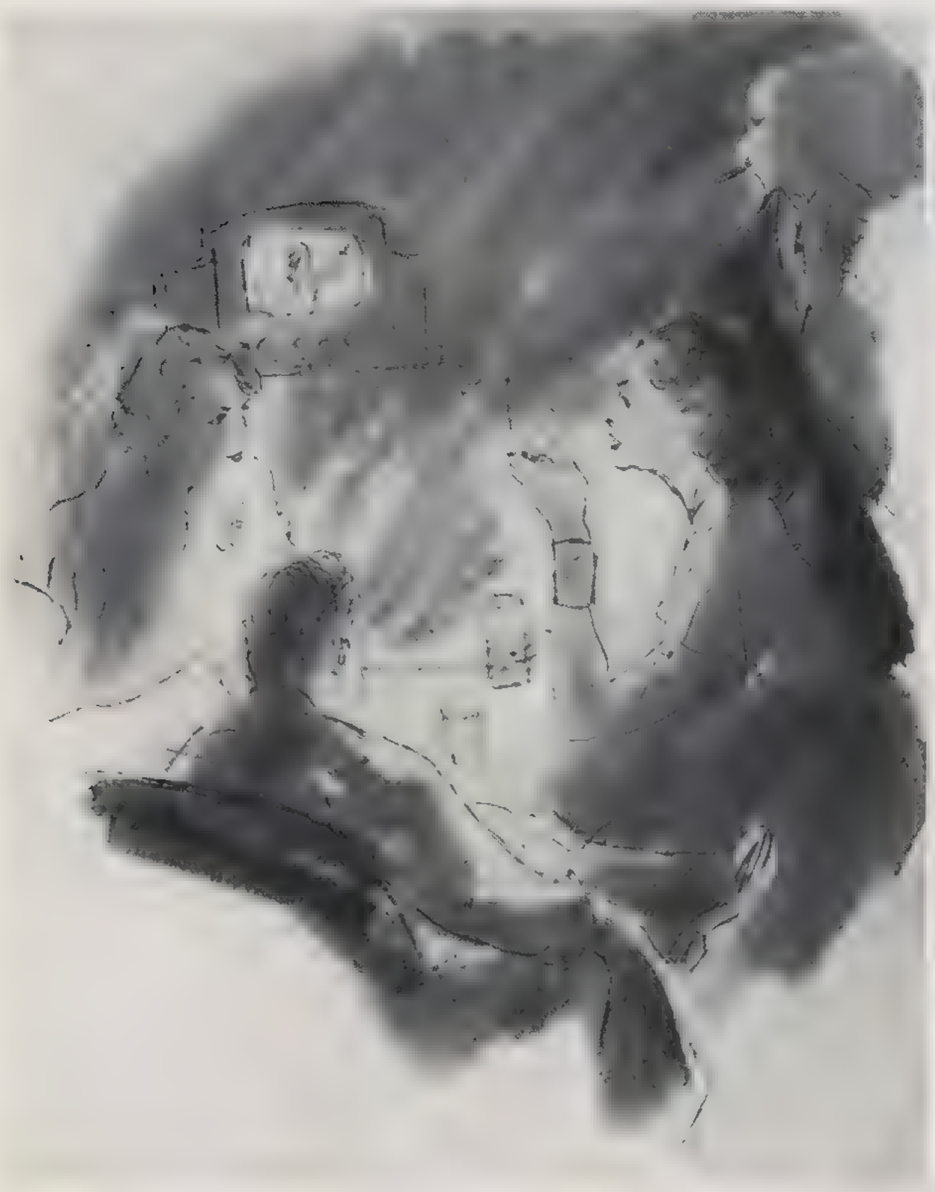

Henry
PRISONER!

THE CONVENTIONS *continued*

THE commentators at the Democratic Convention gave a mulligan stew of reasons for the orderly retreat by a party to what could, later, be referred to as previously prepared positions. To many, the convention seemed like the death of an era, a public funeral without too many sightseers at the wake and with some of the mourners mad at the corpse and the corpse at the last minute kicking back, hard.

The Democratic depression affected everyone, the delegates, the taxi-men, the young reporters trying to scare up local-colour items; no guards, no policemen, no tired waiters saying wonderful quotable bits of wisdom. (Rebecca West wrote a column on the prize fight between Ike Williams and Beau Jack.) It was all a little too much like the birthday scene in Stella Dallas when the cake and the favours were ready and nobody came to the party. The preparations, in fact, were better for the Democratic Convention—at least as far as television. For the Republicans had been the guinea pigs. The whole country had seen them without make-up; the thin looked peaked, the fat piggish, the hot disgusting, the rabble-rousers ridiculous. To each Democratic delegate went a warning, and some advice—use make-up if going before television, don't slouch in your seats, for you may be caught by the candid television.

TELEVISION DIDN'T SEE THIS PRESS ROOM WHERE REPORTERS WAITED, SPRAWLED ALL OVER A GREAT DOUBLE BED, WITH THE TABLES AND BUREAUX A MESS OF BEER CANS, MILK CONTAINERS, AND PINCH-BOTTLE WHISKEY.



WATCHING THE CONVENTION ON TELEVISION: AT RIGHT MRS. HELEN GAHAGAN DOUGLAS, DEMOCRATIC CONGRESSWOMAN AND DELEGATE. SO WATCHED, DURING THE REPUBLICAN PROCEEDINGS, MRS. DEWEY, MRS. CLARE BOOTHE LUCE, HERBERT HOOVER, AND GOVERNOR EARL WARREN.

THESE conventions were full of the mechanics for moulding public opinion—newsreels, radio, photographers, reporters, and television. On the floor at the Republican Convention were haggard radio men with walkie-talkies, dashing up to anyone of importance for a few words into the microphone. At the Democratic one, the method was the same, but these same men were not haggard or dashing, just fine and rested and full-cheeked. In June, the reporters chased rumours, and there were always beat-up legmen on guard in Governor Dewey's own press room, 829, at the Bellevue-Stratford Hotel. They ate cheese and chicken sandwiches, and drank milk and coffee and Coca-Cola from room service, and they paid for it themselves. There was always someone on guard there to see which important men walked through the important half-opened doors, slipping in as though going into a speakeasy and coming out, side-

with furious amateur spirit. Instead of lunching at the Colony or Voisin in New York, many of them lunched at the Hotel Barclay or the Ritz-Carlton Roof in Philadelphia, where they tried to switch the votes of the delegates, unmindful of the fact that the vital switches were done in higher echelons.

MANY of the spectators at both conventions with tickets to the Hall preferred to watch the proceedings on television. The television machine, with its fresh, wonderful eye showing the stupidities, the rhetoric, the carnival, couldn't always catch the heart of the matter, couldn't catch, for instance, the rising emotion of the moment when everyone in Convention Hall suddenly (and apparently spontaneously) sang:

"Glory, glory Hallelujah!
Mine eyes have seen the glory of the coming of the Lord,
He is trampling out the vintage where the grapes of wrath are stored. . . ."

UNDER THE TELEVISION LIGHTS IN A MAKE-SHIFT BOOTH IN CONVENTION HALL: IRENE DUNNE AND HAROLD LLOYD, AMATEUR AND SUDDEN COMMENTATORS AT THE REPUBLICAN CONVENTION.

TELEVISION, RADIO, AND NEWS REPORTERS ON THE FAMOUS DEWEY 8TH FLOOR OF THE BELLEVUE-STRATFORD, NOTING DOWN IMPORTANT CHAIRMEN, WHO SLIPPED OUT OF THE SUITE SIDEWAYS, SMILING, WHISPERING.

ways, always whispering, and then a sudden wet knot of reporters clumping around a tall fat man who laughed all over and said: "They're not trying to stop Dewey, they're trying to catch up with him." Everyone laughed and the fat man disappeared into another room.

THERE was talk of deals all over the corridors in half a dozen hotels. Later in July, the reporters worked less and some were driven to writing about five hundred and twelve women at a Democratic Women's meeting who ate scrapple for breakfast. Although both conventions had about the same number of delegates and writers and radio and television experts, the Democratic Convention had fewer spectators than the Republican. The Republicans seemed to have an exorbitant number of really pretty women, beautifully and simply dressed, who were campaigning

New arrivals from Britain

TO: Shops across America. FROM: British hands. Three coats involving those famed British talents for superior materials, perfectionist tailoring, line planned with The Years in mind.... *Above:* The English country coat at its best. One piece of cloth is woven with two *right* sides—one, wool and camel's hair; one, green wool plaid—to make the coat truly, completely reversible. $195. Wool jersey dress, $40. Both by Jaeger. Bergdorf Goodman. *Left:* Town *and* country implications in a brown and black wool tweed coat, cut with easy fullness; smooth, small shoulders. By Grosvenor Imports, $135. Velveteen beret, $5. Both, Best's. *Opposite page:* A coat as good as a coat can be. Flawless Scotch velours (yards of it) used almost as though it were chiffon—it's that unbulky, that well-waisted. By Koupy, $225. Lord & Taylor; Frederick & Nelson; O'Neill's. The Mallory beret, $9. At Franklin Simon. Rolls Royce, from J. S. Inskip, Inc., New York.

BUTLEDGE

MRS. LAWRENCE LOWMAN, photographed *(both pages)* in the gardens of her Connecticut house, works in behalf of British Women's Home Industries.

American designs, English knitting

Last year, thousands of British women whose ties or disabilities keep them housebound organized, under Lady Reading's direction, the Women's Home Industries, a non-profit company that markets their handwork, helps them support themselves and Britain's export drive. Now, Mrs. Lawrence Lowman, who represents Lady Reading's committee in this country, has arranged with certain American designers to send sweater patterns, and others calling for knitted details, to England, where the knitting is done by expert hands, at home. Mrs. Lowman, whose fresh pink-and-white colouring makes her grey hair seem a masquerade, is photographed here in two of these good English-made outfits. *Above,* in a green sweater, its collar and tie green-blended worsted jersey to match the skirt. About $90 at Bergdorf Goodman; The May Co. *Opposite,* in a Hockanum flannel skirt, matching jacket with knitted wool back and sleeves. A Clare Potter design. $125 at Henri Bendel; Neiman-Marcus; Kaufmann's. Crocheted gloves with pigskin palms. $14 at Anivo. She adds the flash of a pale silk Kimball scarf. $3, Henri Bendel. BALKIN

MRS. BROOKS MCCORMICK, MRS. PHILIP ARMOUR, JUNIOR, OF CHICAGO

Chicago view

This is a Chicago story but, in a fashion sense, it could take placé anywhere, in autumn, 1948. For the colours worn here by two distinguished Chicagoans, Mrs. Philip Armour, junior, and Mrs. Brooks McCormick, are forthcoming ones: beige, russet, brown. *Above:* Mrs. Armour (*standing*) wears a suit of worsted jersey, wrapped in a coming fashion. the stole. By Claire McCardell. Lord & Taylor. Mrs. McCormick. (*seated*), in dress-and-stole. Tweed dress; raccoon-lined stole. By Vera Maxwell. Altman. *Right:* Brown tweed suit, Regency gold tweed vest silhouetting a white blouse—worn by Mrs. McCormick. By B. H. Wragge. Hat by Jeanne Tête. Both at Bonwit Teller. *Opposite page:* Mrs. Philip Armour of Chicago wears camel's hair at its silkiest—a loose coat sashed in, a soft skirt smoothed down, both in Stroock cloth. Blouse, coat-lining, of tie silk. By Claire McCardell. Lord & Taylor; Marshall Field; Garfinckel's. *The view:* a wide-eyed one of Lake Michigan. *From:* Lucien Lelong's new office. His perfumes are the subject of the entire building, in an atmosphere of many greens, clear glass; of (*at right*) tiny, elegant mannequins dressed after his Paris collection.

MRS. PHILIP ARMOUR, JUNIOR

MRS. BROOKS MCCORMICK

BALKIN

Zagazifam "miękkie" reakcji — awanturę, gnuśność
— polandi, mnie nudzi, a pewnie świetna

DUBLIN'S MERRION SQUARE, PINK, STATELY, GEORGIAN, ITS VISTAS PERFECTION

SKETCHES (6 PAGES) FROM AN IRISH NOTEBOOK...

THE PULL OF IRELAND

BY OLIVER ST. JOHN GOGARTY

DUBLIN! What names come to mind, names filling more than two centuries, from the days of Dean Swift, who left his money to found a lunatic asylum "To show by one sarcastic touch No nation needed it so much," to Mrs. Bernard Shaw who left her money to teach manners to Irishmen; and some say (they would in Dublin) that, in spite of all his acumen, the man for whom it was principally intended failed to see the sarcastic touch. Oliver Goldsmith; Bishop Berkeley who wrote "Westward the course of Empire takes its way"; Hamilton who enunciated the Quaternion Theory; Burke who thundered in defense of American liberty; Fitzgerald who anticipated Marconi in the discovery of ethereal waves; down to Yeats, Æ., and lastly James Joyce, in whose *Anna Livia Plurabelle* the whole history of Dublin may be discerned, the only conditions being that to see what it hints at you have to be born in Dublin and have Joyce's background behind you and talk to yourself in your sleep: all these men lived in Dublin, but most of them died elsewhere. Dublin is like the stick of a rocket: it remains on the ground while the stars it shoots off light the darkness and die enskied.

The best of Dublin was built between 1750 and 1800. Later came the Union with England which acted as a vacuum and sucked Dublin dry for more than a century. But the stately houses remain, tenements some of them, most of them Government offices; and the rose-red shadows they cast in the twilight bring back the purple splendour of the heyday. The city of half a million people is divided by the river Liffey which is only fifty yards across at the largest bridge. It is one of the beautiful cities in Europe, with its five "squares," its domes, and the Palladian architecture of the public edifices. The names of the squares record history, the history of the English lords, lieutenants, or of the soldiers who held the country for their king. Rutland Square, where the Duke of Ormonde had his town house; Montjoy Square, commemorating the man who drove Don Juan D'Aquila back to Spain; Fitzwilliam Square; Stephen's Green; and Merrion Square where the famous doctors lived and whence it got its name, "The Valley of the Shadow of Death." Here, in No. 1, dwelt Sir William Wilde, the *(Continued on page 139)*

...DUBLIN TO GALWAY... BY FELIKS TOPOLSKI

EAMON DE VALERA,
NO LONGER PRIME MINISTER BUT STILL A LEADER

A VILLAGE PUB IN KILCOCK

CATTLE AT CASTLE MARKET IN DUBLIN

THE JUNE MEETING AT THE NAAS RACES

THE POOR OF DUBLIN, THE "SHAWLEES," NEAR ST. PATRICK'S CATHEDRAL

IRELAND *continued*

"JACK YEATS, who has more imagination than any painter in Ireland, has been painting what might be called, if the word had not such pompous associations, 'metaphysical' pictures. What I would express is that he paints the memory of the spirit of a place. Thus in his picture of Donnelly's Hollow, where over a hundred years ago Donnelly, the Irish pugilist, beat the Englishman, Cooper—and the land went wild—Yeats paints a green bowl in a field of green under a westering light on a glowing cloud. Those who know say that in his medium Jack Yeats is as great a genius as was his brother William in the realm of poetry. Certainly no one has caught the spirit of the country and the countenances of its inhabitants better than Jack Yeats. His imagination has conjured from the rainy air those 'immortal, mild proud shadows' which Æ. saw walking in the Seven Woods of Coole. Tinkers, the oldest remnant of the races that inhabited Ireland, the picturesque open-air people whose children can not be taught by schoolmasters, are favourite subjects for Jack Yeats; horses, fairs, donkey carts, street singers singing under the old gables of the city: in a word, the indigenous life of the country, opposed to the international mould of life, attracts the man who presents in paint what his brother presented in poetry."

JACK YEATS, THE DOYEN PAINTER OF IRELAND

STAG-HUNT IN COUNTY MEATH; THE ANGLO-IRISH COMING FROM MELLOW COUNTRY HOUSES; ELEGANCE, POLITICS, WIT, TOGETHER IN THE FIELD

"HOWTH HEAD" ON THE EAST COAST

IRELAND *(continued)*

"THE second and the older religion in Ireland is the cult of the horse. The latest convert is no less a person than His Grace, the Duke of Westminster, who has bought a racing estate at Bruree, Co. Limerick. There are five race tracks within easy reach of the city and half a dozen fox hunts in the country, most of them, with the exception of the Duhallow, in County Cork and the famous Galway Blazers in East Galway less than two hours from Dublin. The Curragh of Kildare is a famous training station. There are more horses than ever at the Curragh and as a result races are more open. The worship of the horse is so intense in some cases that the devotee has come to resemble a horse somewhat. For a while I was puzzled by the long noses of tipsters, betting men, touts, huntsmen, and jockeys, until I remembered that when Darwin's parody of English heraldry, *The Origin of Species*, was all the vogue, the horse was said to be descended from the tapir. That explained almost everything."

THE MOST FAMOUS CATHOLIC PREACHER IN EIRE—MONSIGNOR BROWN OF GALWAY UNIVERSITY

TWO FRANCISCAN PRIESTS

"MONSIGNOR 'PADDY' BROWN is President of Galway University, a non-residential College built with an architectural suggestion of the great hall established by Cardinal Wolsey, Christ Church, Oxford. It is rather a mockery to be reminded of Oxford in Galway, called The City of the Tribes, with its population of 19,000; but for all their richness and their wider range, there is neither in Oxford nor Cambridge a man of greater intellectual attainments and mental liberality than the Rev. Monsignor Brown. He is, making due allowances for the narrower life of time and place, more like a Cardinal of France in the days of the Pleiad than a Monsignor in a little town."

GLOUCESTER HARBOUR, PLACID AND GENTLE, WITH A HOMELY FISHING BOAT COMING IN

GLOUCESTER'S WAY

For business or pleasure, the water is everyone's life, and boats, not motor cars, have the right of way

BY ERNESTA BARLOW

HAD the Pilgrim Fathers been better navigators they might have landed in the good snug harbour of Gloucester instead of stepping damply out on a cold rock somewhat to the south. Their adventures might have been far less grim had they built their homes cosily protected from local dangers at the base of the inner harbour. God gave the waters near this new land fish in such quantities that it would have been sinful improvidence not to catch and profit from them. Here the sacred cod early laid the foundations of many a Yankee fortune. Did not the Good Book extol him who had five talents and made of them ten? Today Gloucester is both the oldest fishing town in America and the largest. Fish and fishing are its life, its very soul.

The first permanent settlement was built in 1623. Though scholars will not agree, history books in the Gloucester library have it that Thorwald Ericson, brother of Leif, was the first European to visit our shores. With logic perhaps more nationalistic than real, my historian reasons that if Vikings came to the coast at all no intelligent Norseman would have passed up so fine a harbour as Gloucester. Norse sagas indeed tell of a country of many safe inlets, tall fir trees growing above pink granite cliffs, and long white beaches which scalloped the shore. Quite as good a description of the Massachusetts coast as of Greenland or Newfoundland. We know that Thorwald was killed by hostile natives in North America and buried there by his sorrowing crew. Just where is a mere matter of longitude. It will take more than a few trifling archaeologists to upset the legend that it was on Cape Ann.

IN THE CEMETERY

No visitors from the East troubled the Massachusetts Indians for six more centuries. This time it was the Chevalier de

GORDON PARKS

GLOUCESTER HARBOUR, RACING, WITH THE FOGHORNS COUGHING STEADILY

STREET CORNER

Champlain who dropped anchor in Gloucester harbour. He called it "*Le Beau Port*" because he found it beautiful.

Champlain was received most civilly by the home team. The Indians and Frenchmen exchanged visits and presents. All was friendly for a year; then, without warning, the natives decided the visitors were heap bad medicine and prepared for their immediate liquidation. Champlain got word of their unneighbourly intentions and, without waiting for a vote from the Security Council, he heaved up his anchors and ran for it, while the frustrated savages howled on the shore with impotent fury at so patently a warmongering act.

Three centuries of industrious fisherfolk have turned the inner harbour into a spot as unblushingly picturesque as Saint Tropez. Where the net-festooned draggers dock and the lobstermen empty their crates of dark shellfish, one can't move without upsetting an easel. Artists and pupils are thicker than mussels about the piers. The atmosphere breeds painters as salt marsh does mosquitoes. The faded colours of the lofts and shacks, the brightly painted fishing boats warped close together in port, cause a frenzy of joy among the colonies of ladies in unpressed slacks and floppy hats. Men set up easels in the middle of the sidewalk and remain there all day with no more self-consciousness than a dog lying in the middle of a road.

In Gloucester the water is one's life, whether it means business or pleasure. Children of the summer colony learn to sail as soon as they are weaned, and whether they swim or walk first is a moot question. The little yacht club is unpretentious and homely, but the racing is taken seriously by everyone over six. All summer long, through blows and calm, fog and fair breeze, one class after another jockeys with passionate concentration to be close to the starting point when the gun goes off. Youngsters must know how to set a spinnaker, take in a jib, and make a mooring without bungling. Anxious parents crew in disciplined silence for their offspring or stand out by the lighthouse nervously watching the race, not in fear lest their child be blown off the map, but in fear lest he disgrace himself and Gloucester by bad seamanship. Those who sail these waters must sail with style or dishonour their house and the proud traditions of the town. Once your fathers sailed to outsmart the Indians, a bloodthirsty pirate, a rival fishing schooner. Today you sail to outreach the schoolgirl whose boat is *(Continued on page 134)*

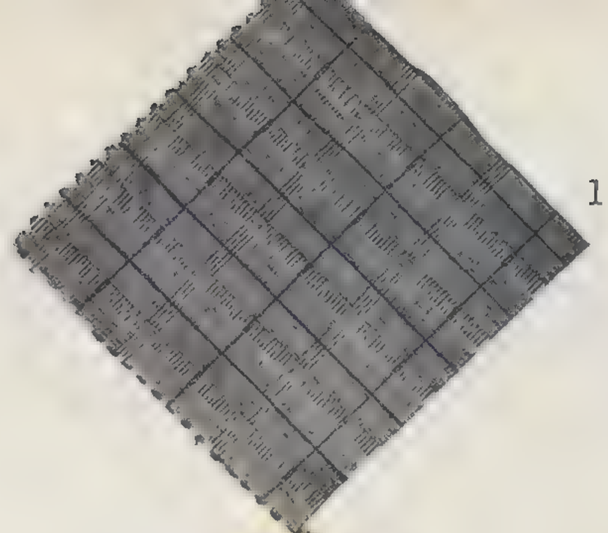
WHEN THE SEA IS STIFF WITH FISH

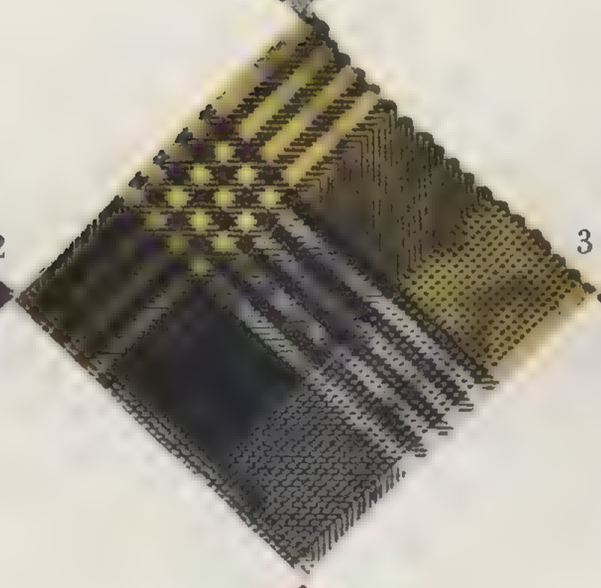
Back current, bland colour, bold cut

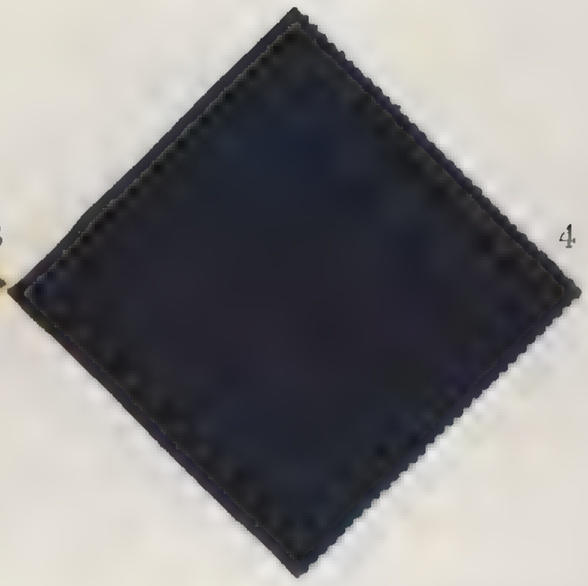
Above: Grey and white tweed, the pleated back unfurling from a curved yoke. $80. Tailored by Shipman & Baker for Carolyn Modes. Arnold Constable; Mandel Bros.; A. Harris. Grey felt toque, calf bag, both John Frederics.

Opposite: Grey Hockanum wool coat, waist-defining. $100. Designed in Paris by Alex Maguy for Swansdown. At Altman; Hutzler's; The Dayton Co. Velvet cap, John Frederics. Koret bag, Altman. Anatole Robbins' "Paris" lipstick.

HORST

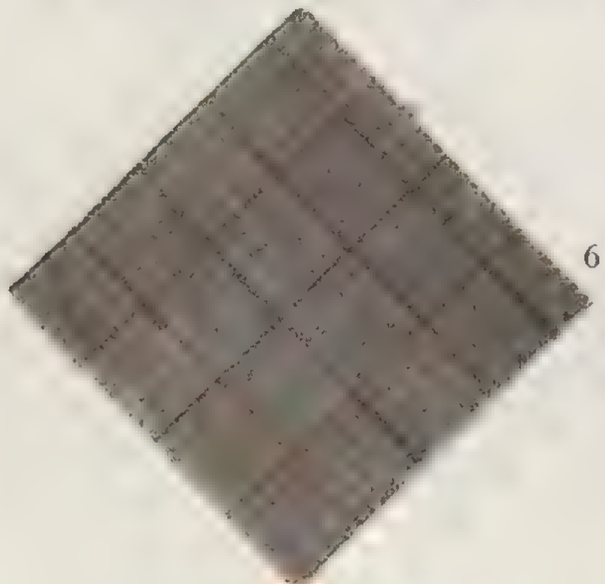






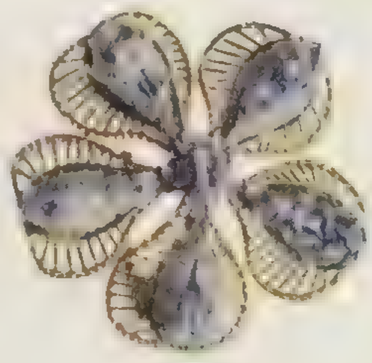
This fall's beautiful new woollens come in hushed tones. Their pitch is lowered. Some are grey-dusted; some stepped down by black; others seem naturally ripened to mellowness. All are affable, ready to agree with other colours. In texture, surprises. Tweeds that look familiarly heavy prove amazingly soft in the hand. Contrariwise, smooth-looking coatings may be interesting to touch; some are corded. Worsteds, once crisp, are finished like silk or cashmere. Such changes in the direction of delicacy of texture, gentleness of colour, mean a wide and wonderful choice of new woollens. Here: ten samples hinting at coming woollen wealth; shoes, stockings, keyed to autumn colours.

NEW CLOTH COLOURS, NEW COLOUR CUES



1. Classic men's-wear design in dressmaker tones: John Walther.
2. Miron's iridescent worsted suiting, lightweight, silky finish.
3. Printed Milliken worsted, silk-screened for depth of colour.
4. Forstmann's lighter, softer chinchilla cloth in navy blue.
5. Juilliard's soft, nubby, basket-weave coating, a tweedy type.
6. Forstmann's lightweight tweed, mannish in pattern only.
7. Juilliard's finely ribbed tweed coating (news in jet brown).
8. Richly textured Hockanum tweed; looks hand-woven.
9. Corded Ducharne woollen, yarn-dyed, lightweight enough for jackets, good in combination with matching plain fabrics.
10. Super-soft Stroock tweed, deep, nubby texture, light "hand."

Stepped-down colours: blueberry, *right,* in a suède Johansen shoe to wear with navy blue, neutrals, purple, black. $13. Arnold Constable; Jelleff's. Nylons cued to it: *above,* "Purple Knight"; *left,* "Black Panther." *Below, right:* Airy diamond-and-gold clip by Cartier.

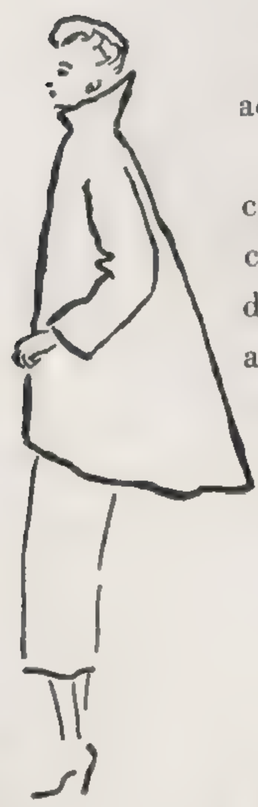


Stepped-up colours: lively rust arrives in a calfskin shoe, flashed with black patent. $30; ready in September. Saks Fifth; Neiman-Marcus. Nylons cued to it: *below,* "Tudor Rose"; *opposite,* "Falcon." Stockings, on both pages, are all Seam-free. $1.65. At Lord & Taylor.

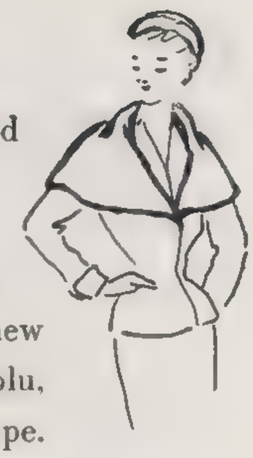
HERBERT MATTER

FUR FUTURES

WHAT ARE YOUR EXPECTATIONS IF YOU BUY THIS YEAR?



Less-than-long coats



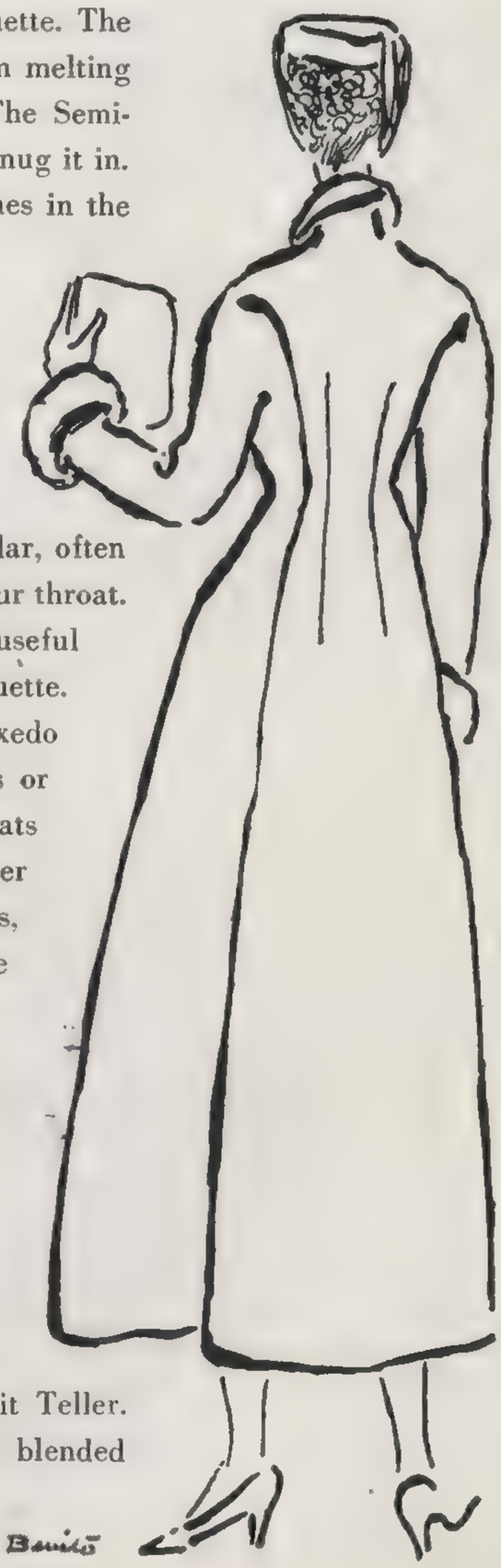
The shawl

Herewith, a piercing glance at the fur collections. Your own life and activities will *choose* your furs. This is the *news* about furs.

ANY NEW COLOURS? Yes, new *natural* tones, through mink cross-breeding as complicated as nuclear fission, and new dyed colours—notably navy blue. In the mink mutations, Starlight, a new dark mink, with undertones of blue rather than red. Palest Silverblu, an unbelievably lucid grey-blue-white. Royal Pastel, a fragile taupe. Cape seal, a lighter version of its kin, Alaska Sealskin, darkly glowing in Matara Brown. And to the family of navy-blue furs (which have now become an accepted thing): navy-blue broadtail-processed lambskin, seal-dyed muskrat, moleskin.

ANY NEW SHAPES? Many. The Empire line, closely poured over shoulders and bosom, falling plumb from there—or flaring out in back just under the shoulder blades; a tall, elegant silhouette. The Doge's Robe, a wide splendour of fur, pyramiding out from melting shoulders, sometimes from a great, sloping cape collar. The Semi-Fitted coat—often with a detachable half-belt in back to snug it in. The Drawstring coat, which, at the loop of a cord, cinches in the widest coat, or jacket. The Wrap-around or Stringbean—flat at hips and shoulders. The true Princesse, a technical masterpiece achieved by millimetric cutting and letting-out, so that even mink eddies smoothly out from a flat and tapered waistline to a 176-inch hem.

ANY IMPORTANT, REALLY IMPORTANT DETAILS? Some so important that they indicate the silhouette. The shawl collar, often so big it apes a cape, or so small it merely hesitates against your throat. Sometimes closing as low as the waistline. Sometimes detachable—and useful as a scarf. Double cuffs, which establish a new centre of gravity in a silhouette. Sleeves made to push up, and which look *natural* when pushed up. Tuxedo fronts, that elongating fold-back, becoming to any figure. Back pleats or vents—the pleats usually springing from a back shoulder yoke on greatcoats or country coats. *Deep* back vents—a why-didn't-they-think-of-that-sooner idea which prevents "sitting out" your coat. And subtle or brilliant linings, striped or Jacquard satin, Pompadour taffetas, greys, blues, replacing the inevitable black and brown satin.



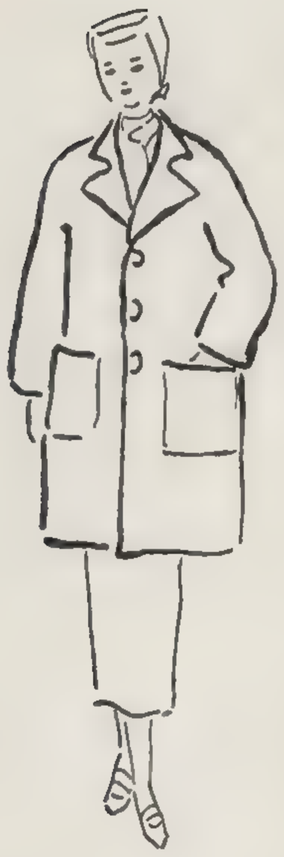
HOW LONG, HOW LONG? From waist-length jacket or bolero, from hipbone cardigans the lengths descend *(Continued on following page)*

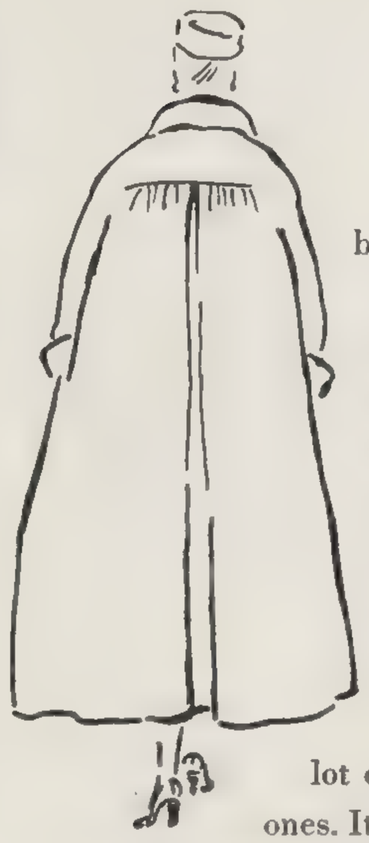
The Empire line, navy blue; new in furs

Opposite: Navy-blue Hollander seal-dyed muskrat, high-belted, full-backed. Esther Dorothy; Carson Pirie Scott; Frost Bros. Feathered cloche, made-to-order at Irene. Eight-button gloves, $11; Meyers Make. Mary Grey Gainsborough-blue nylons, $2. Both, Bonwit Teller. *Right:* Empire line in Hammer Brand Russian broadtail; the cuffs, blended Hudson Bay sable. By Alice Orovan, at Gunther.

NEPO

FUR FUTURES *continued*





Four for a one-and-only

by centimeters edging down inch by inch to floor-length magnificence for evening, lingering the longest at the less-than-long coats—perhaps the most practical length extant. (Relative to the unlimited variety of length: don't worry about lengthening your own fur coat. Whatever its length, you'll find its like in the collections. If anything, shave it off an inch or two, or if you have budgeted for a little remodelling, concentrate on diminishing shoulders, adding big cuffs, or changing a collar.)

IF YOU'RE A ONE FUR COAT WOMAN you'll ask, and rightly, a lot of your coat. It must, in its time, play many rôles. At least *two* major ones. It must do for both day *and* evening; or town *and* country. For a day *and* evening coat, these choices: the straight line, small-shouldered wrap-around; the back-flaring, less-than-long coat; the Doge's robe; or the true princesse. Sound investments in mink (if you can), or any one of these would make a day-and-evening coat in caracul, black Alaska sealskin, broadtail-processed lambskin, Persian lamb, summer ermine. For town *and* country: the drawstring greatcoat, the semi-fitted coat with a vent, the full-length cardigan, in nutria, opossum, muskrat, mink, mouton, clipped raccoon, brown Alaska sealskin.

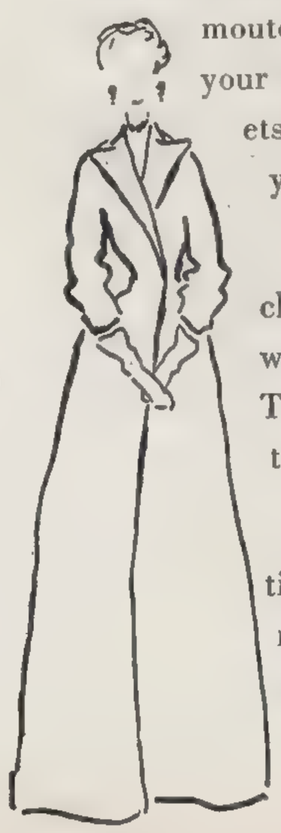
IF YOU NEED AN EXTRA LITTLE WRAP you'll have an embarrassment of choice. Running like exclamation points through all the collections were stoles, capes, cape-jackets, pelisses, scarfs, shawls, single skins, ascots in every conceivable fur. Little wraps are extraordinarily useful, and what they do to existing coats, suits and dresses, only the woman who owns one knows. The rôle they play in one evening is self-evident.

IF YOU HAVE A PRACTICAL FUR COAT and are up to another one, consider the Empire line. A city-bred silhouette, not for hacking, but rewarding in its day-in, day-out beauty and tall dignity. If you're not rough on your clothes, think about it in broadtail, its silky fluidity ideal for the spilling line. Or debate a Doge's coat, royal in mink, magnificent in leopard. Or a less-than-long coat in one of the new mink mutations. (If you are in the market for mink, watch for the new width of sable-skins, worked upside down.)

The cape

Isabel Benito

IF YOU WANT A STURDY COUNTRY COAT look at the greatcoats, especially those with back pleats or vents. Remember the rougher weather, rougher wear, and pick a fur that likes the outdoor life. Cravanetted mouton. Sealskin. Muskrat. Beaver. Clipped raccoon. Have your furrier put drawstrings in your sleeves, line your pockets with leather. See that your collar is big enough to turn up around your ears for cold driving.



Evening lengths

IF YOU WANT, SPECIFICALLY, AN EVENING COAT you have four choices. The ultimate, which is the floor-length fall. The ankle length, which goes out in the late afternoon, and to little evenings as well. The little wrap, or the half-length cape, if your personal heating system is up to it, or if you wear it over a warm silk or wool evening coat.

IF YOU LIKE CAPES you'll find them too, from little ones (nearly tippets) to floor-length extravaganzas. Midway between are the two most practical—the elbow length, and the wrist-bone length. The latter acts as a jacket, or short coat, the *(Continued on page 138)*

FRANCES McLAUGHLIN

Doge's robe

Nobly proportioned coat of Starlight mink, the great cape-collar sweeping down to a low closing. A Maximilian design, also at Neiman-Marcus; Holt Renfrew; I. Magnin. The yellow velvet toque, Hattie Carnegie. Gold-and-diamond jewellery, Verdura.

FRANCES MCLAUGHLIN

Doge's mantle

The most lavish design that has been seen in fur in years. Cut like a doge's mantle, it has distinction and manner, gives and takes these airs in the wearing. Of Somali leopard, black Alaska sealskin. The very hat: leopard toque. Traina Norell designs. Superb gloves, $8. All, Bergdorf Goodman.

Shawled mink

Seal shawl

THE FUR SHAWL COLLAR wide, sloping, a pronouncement of elegance, a point in itself. This new order of collar is a cross between tippet and shawl. It appears as part and fashion-parcel of a jacket or fur coat, or by its versatile self over a suit, a cloth coat. It clearly needs, and collects attention to, a careful choice of hat. *Above, left:* Sloping shawl collar for a wild Canadian mink jacket. B. Weinstein. Copy of Legroux bronze velours hat. Altman. *Above, right:* Brown Alaska sealskin shawl. Fredrica Furs. Tied-down red velours beret. John-Frederics. Aris gloves, $7. Altman. *Below:* Nutria cape (with a separate life over coats, other suits), tweed-lined for its tweed suit. Nutria calot. All, Hattie Carnegie.

Nutria capelet

INTERIORS BY W. JAY SAYLOR

S-curve fox scarf

WRAPPING FURS: FITTING HATS The furs: small, choice, final effects, shaped to be worn in curling lines. One, an S-curve, the better to arrange. One, a straight bolt of mink to wrap. One, cut like a kerchief to fit like a cape. Worn with a forecast of hats: not large, set well on, lifted with a winging line. *Above:* Norwegian blue fox scarf (a Patou idea). Cocoa-quilled black velvet pillbox. Both made to order at Henri Bendel. *Below, left:* 88″ muffler, of Fromm standard pedigreed mink. Lord & Taylor. Mauve felt cloche, blue-plumed. John Frederics. *Below, right:* Soft and light Silverblu mink shawl-scarf. Maison Leon. Mme. Reine hat. Gloves by Meyers, $11. Bonwit Teller.

Mink muffler

Mink shawl scarf

INTERIORS BY W. JAY SAYLOR

FRANCES MCLAUGHLIN

Tapered coat; velvet tricorne

This is a new slant on fur: the bulk, the emphasis in stiffened hem, deep cuffs. On the other hand: collar, shoulders, a narrow, melting line. Result: strict, Venetian, magnificent. Russian broadtail cut a new length, by Revillon Frères. Further Venetian note, red velvet tricorne. From Hattie Carnegie.

Tweed the news...new: tweed dresses

VOGUE DESIGNS FOR DRESSMAKING

This is the year of tweed . . . as large, as choice, as various a crop as has been seen. Planned for them are these narrow but not haberdasher-ish designs. *Above:* suit-dress with straight—*narrow*—skirt; suit-dress with jacket eaves cut longer to keep in scale its slender shape. Of the essence: rib-spare fit, small cinched waist. Design No. 6517.

Opposite page: Tweed is news; tweed in a dress is two newses (watch it). Practiced here are the lean, lene lines, skirt about as curved as an eyelash, of Design No. 6540 in Stroock tweed. News three: add a stole of further tweed lined with a frank facsimile of Persian lamb, and a beret from Design No. 6483. (Other views, sizes, page 141.) Talon zipper. Calf bag by Milch. $43 plus tax. Saks Fifth Ave. Frances Denney's "Pink Watermelon" lipstick.

FRANCES MCLAUGHLIN

GOURMET...MY EYE!

On who is and who isn't and why

BY SOPHIE KERR

THE plump lady at the luncheon party waved away the cigarette offered with the *apéritif* of dry Madeira. "I am a gourmet," she said. "A gourmet does not smoke just before eating."

That was the only time I ever heard anyone actually claim to be a gourmet. Usually it is a tribute offered, not an attribute asserted; and the lady not only named herself as a gourmet but offered a definite rule for being one. There it was: "A gourmet does not smoke before eating." That's what *she* thought. It started me collecting other definitions and I found many, most of them mere comic trivia like this one. Here are some of them, verbatim:

"He is a great gourmet—he is simply mad about Crêpes Suzette."

"She is a wonderful gourmet—everything you eat at her house is flavoured with herbs."

"A real gourmet always rubs the salad bowl with garlic."

"An extraordinary gourmet, his favourite breakfast is *Pâté aux truffes*, French bread and a pint of champagne."

"Uncle Doremus was a true gourmet; he could tell the liver wing of a chicken by taste."

"I couldn't ask him to dinner that night for he is a gourmet and we were having corned beef and cabbage."

"That restaurant at The Hague where they served asparagus in gourmet style, flavoured with nutmeg . . ."

"A perfect gourmet always lets his wild ducks hang until their heads drop off." And another about wild duck: "No gourmet will eat wild duck unless blood follows the carving knife."

"White wine vinegar is the only kind a gourmet ever uses."

"A gourmet never cuts fruit except with a silver knife."

"She has the gourmet instinct about coffee; she won't drink it unless it is fresh roasted, fresh ground, and fresh made."

And everyone has heard of those English gourmets who say reproachfully to the club waiter: "Come, come, Hawkins, you've given me the '64 Port, not the '47."

The war with its shortages and rationing pushed such marks of gourmetism into oblivion. Uncle Doremus forgot all about the liver wing of the chicken and devoured meat balls and was mighty glad to get them. The gentleman who couldn't be invited to corned beef and cabbage would, those days, simply beg to be allowed to stay and partake if he caught a whiff of this delicious combination. And not so long ago in the devastated Hague people were eating tulip bulbs, two a day and one potato being their allotted portion, and if there was any asparagus about they didn't refuse it because of lack of nutmeg.

As for Crêpes Suzette, I have said before and will here repeat that this much-touted dish has little but snob value. The pancakes are made in the kitchen by an undercook and then paraded out to a special table where with chafing dish and an array of liqueurs they are recooked and folded and flambéed with much chi-chi by an expert head waiter and the result is often a row of nondescript, leathery little morsels for which the diner is expected to pay an extra tip.

That chap who rubs the salad bowl with a clove of garlic, well, it's fine if he and his family and friends like garlic. A great many worthy people loathe it. Either way it's no mark of distinction in taste, only a difference. And since I once knew a gourmet who had his wild ducks hung till their heads dropped off I will merely report that the odour drove his family as far down the table as they could remove themselves; also he had more than one aftermath of ptomaine.

To examine more of the gourmet definitions: that business of flavouring with herbs can be overdone until the food tastes and smells like medicine. If people want to eat medicine that is all right with me, but I prefer food that tastes like food and not like something the doctor ordered. As for white wine vinegar, yes, it's very good when used in the right proportion, but so also are cider vinegar, red wine vinegar and lemon juice.

If such expert nuances were real, they do not necessarily make gourmets any more than are the desert chieftains gourmets who consider the eye of a roasted sheep a rare and delectable tidbit and maintain that a black sheep's eye is more toothsome than a white sheep's eye. To each race, its favourite food. I have always liked the story of Arnold Bennett, who declined some specially prepared terrapin with the candid comment: "It looks like a nawsty dish."

After all, individual preferences in taste are only individual preferences in taste and not marks of personal distinction or superiority. Consider, please, the torrid arguments that rage perennially in our public press over whether or not clam chowder should be made with tomatoes; consider the screams of outrage that arise from each side of the eternal controversy about cinnamon in apple pie; and the venomous brawl over whether the mint in a julep should be crushed or uncrushed. As for that lady who couldn't drink anything but fresh-roasted, fresh-made coffee and the people who can't season food except with salt and pepper ground from their respective hand-mills—are they super-duper beings or just fuss-budgets? What do *you* think?

France is so generally called a nation of gourmets that I consulted *Larousse* as to the disputed *(Continued on page 138)*

SUMMER FRUIT-PIECE *opposite*

In an issue full of forecast and future, the page opposite is by way of being the most immediate thing aboard. For the goodness of ripe fruit is, after all, of the moment of its ripeness. We like this page not only because of the natural virtues, values, and vitamins of the whole thing, but also because of what the photographer has made of the painters' classic "fruit-piece." Mrs. Kerr, the author of the article on this page, should like it because it is a four-colour definition of the best in food; fresh, unaffected, full of flavours; basis of excellent dishes, but never better than it is here—immediate, inimitable.

PENN

View, from across the Mianus River, of Mr. and Mrs. Brooke M. Cadwallader's house in Connecticut, designed for summer living, built, in Norman style, of hand-hewn stone, and set in a courtyard green with boxwood, myrtle. The right-angle plan of the house follows a corresponding river bend.

KERTESZ

At luncheon under the apple tree

SUMMER HOUSE IN CONNECTICUT

As they saw it in their mind's eye, the country house that Mr. and Mrs. Brooke M. Cadwallader planned to build was to be provincial French in style, to have a gnarled old apple tree in the centre of the courtyard, and a little river not far away. They found it already built on a wooded Connecticut acreage. A properly twisted tree located far afield was transplanted to the Cadwallader courtyard. There it thrives, emphasizing the well-rooted look of the house. Called simply "The Cottage," the house was designed primarily for summer living, for the special pleasure of being able to dine in a variety of spots: under the apple tree, on either of two terraces, in the river room (at the end of the house just above the water). In addition, around a bend in the river, there is the surprise of a dining pavilion (see photograph on page 119).

A corner of the genial, low-ceilinged living room, filled with 18th-century fruit-wood furniture and fresh flowers. The old gouache screen conceals a radio sounding box.

Another corner of the Cadwalladers' living room, showing an antique French table; its sunken compartments, here filled with ferns, are used on gala nights for icing wines.

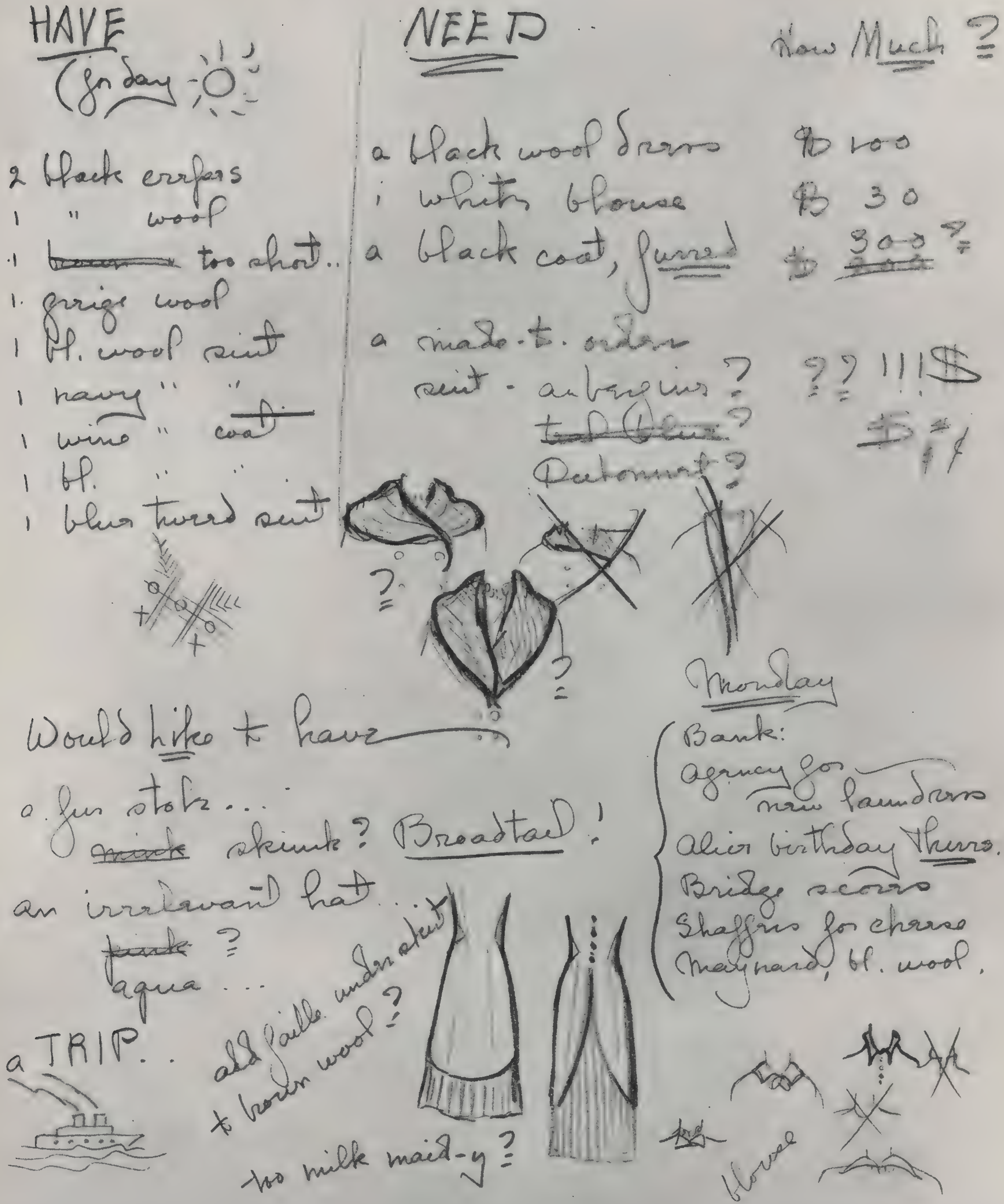
SUMMER HOUSE *(continued)*

In the pavilion: dining table and floor, black Belgian marble.

The walls and ceiling of the bedroom are covered in red and blue *toile de Jouy*, with window curtains to match. Both ends of the bedroom are panelled in painted wood.

KERTESZ

At a distance from The Cottage, in space and in style, the Italianate modern pavilion and cabañas, in the fashion of mediæval tents, near the swimming pool formed by building a dam in the river. The jagged curve of the field stones interrupts the smooth water, hurries it into a small Niagara.



MRS. EXETER'S DOODLE: WITH A FUTURE

A male analyst might rub his chin reflectively over Mrs. Exeter's doodle, bemused by the apparent indecision and irrelevance. But the notes of a female analyst (especially a well-dressed one) would read differently. "Noted: acute separation between Need and Would Like. Excellent. Effort to re-coup brown wool dress. Commendable. Yearning after luxury. Normal. Ability to face Mondays. Admirable . . . must get hat for my blue Shantung . . . where was I? . . . Indecision re stole. Inevitable."

MRS. EXETER PLANS HER AUTUMN CLOTHES

In her third appearance, Mrs. Exeter, our heroine of fifty-odd, ponders her needs and lacks for fall. In this case, a coat and a suit are dominants. With narrowed eyes, she turns her objectives this way and that, sifts them through her bank statement, checks them for the longevity that only good fashion can guarantee.

"MUMBLING," said Mrs. Exeter sharply, "I'm *not* mumbling. You know perfectly well I can't add unless I do it out loud. I'm budgeting; casting the runes over my fall clothes. I've had up the winter trunks to see what I can use, and now I'm making a list of what I really need for this autumn.

"You know my theories on buying. One or two serious investments a season, budget permitting. This is my year for buying a suit and a winter coat. I'd *like* to buy a black wool dress, but I bought a day dress last spring, so that can wait on finances. If one has an ideal wardrobe in mind, a kind of Master Plan for dressing, buying becomes so much easier. Either there *is* a hole in one's cupboard—or there isn't. My ideal wardrobe for town, assembled over several seasons:

1. Three or four day dresses. Only one of them a major investment.
2. Three suits, all major investments in their day, one four years old, one two years old, one new.
3. One 'good' coat—with fur, perhaps.
4. One coat for 'hacking.' Not a once 'good' coat, but a coat especially bought for hard steady wear.
5. A raincoat, without a hood, please—we hooded (at 50-odd) look like mutton dressed as lamb.
6. As many at-home clothes, *négligés*, and tea gowns as the budget will stand, and twenty years of collecting could gather.
7. Two dinner dresses, one with a jacket.
8. One evening dress.
9. A day-and-evening fur coat, and a fur stole.

"You know I like to wear my clothes a long, long time, and certain kinds of clothes can last a generation. Do you realize that I bought that Inverness cape in 1912, when your father and I were in Scotland? That I had that blue tweed suit made in London in 19??? That your father gave me that alligator bag in Florence, just after the first war, and that my wine velvet *négligé* has outlived *two* linings, and *three* new sets of lace collars and cuffs? Certain clothes are almost everlasting and so worth a stiff price. A coat well chosen is certainly worth serious money. So is a suit. It's all very well for you youngsters with your mannequin figures to experiment and take risks. Nothing could look *very* dreadful on you, but, unfortunately for our pocketbooks, the best is none too good for us. You do things for your clothes, but our clothes must do things for us.

"Right now I need a black wool coat. I'd like to find a duvetine-ish wool *with* a fur collar. Well. Sable would be *handsome*, and mink would be *smart*, but I've put a ceiling on what I shall pay, so I shall have to see what I can get. (Mutation field mouse, probably.) But I want a *big* collar. A shawl or a cape collar. These little ones are rather young and ingenuous looking, and they leave such a large exposed 'frontage.' A bigger collar breaks the line, and this year there seems to be a happy tendency towards lower closings—many of them right to the waistline. My dear, it takes off *pounds! (September 1 Vogue will show Mrs. E's. coat find.)*

"Yes. Those wide-at-the-side coats are fearfully smart, but I think a mildly fitted or straight-falling line is more flattering and more slimming. The bulky look is a little coals-to-Newcastle for us. But that Empire line that Balenciaga showed last year is a possibility . . . it pours so smoothly over the shoulders, and stays remarkably flat at sides for a big coat. *(See page 76.)* I've seen a number of coats too which have that slim in front, full in back silhouette—very complimentary if one has even the *memory* of a waistline. *(This silhouette in a dress, page 78.)* From the little *I've* seen so far it looks as if I would be able to find what I want ready to wear.

"A suit is more of a problem for me. If I can afford it, I'd like to have one made to order. Once one's figure is gone . . . Thank you, darling, but while I may not be entirely shapeless, I have not what one might breathlessly call a 'figure.' But a really good tailor can do wonders, if one listens to him. Or, if he isn't top flight, one must instruct him carefully. Why is it that a badly cut suit is more distressful than a badly cut anything else? And so often it is one's own fault. There seems, for instance, to be a natural instinct to have jackets too tight. A good tailor won't approve of it, but time and again I've seen my friends pulling the jacket in from the back, and insisting that it be pinned that way. It makes the jacket look nice and *(Continued on page 144)*

THE NEWLY MARRIED DUC AND DUCHESSE PHILIPPE DE MOUCHY

DES RUSSELL

COMTESSE GEORGES DE CASTELLANE, BRIDE'S MOTHER; WILLIAM PATTEN. *Back*, THE VICOMTE DE NOAILLES

WEDDING IN FRANCE

At Ste. Clothilde, Mademoiselle Diane de Castellane, daughter of the Comte Georges de Castellane and Comtesse de Castellane, granddaughter of Anna Gould, was married to Philippe de Noailles, Duc de Mouchy.

Left: THE ROYAL TABLE, *clockwise:* MME. TVEDE (*back to the camera*), S.A.R. PRINCESSE EUGÉNIE DE GRÈCE, COMTE STANISLAS DE CASTELLANE, S.A.R. PRINCE GEORGES DE GRÈCE, S.A.R. PRINCESSE SIXTE DE BOURBON-PARME, S.A.R. PRINCESSE GEORGES DE GRÈCE, PRINCESSE MURAT.

ANNE DE POURTALÈS, FLOWER GIRL, ARRIVING

PEPITO AND SANTIAGO DE VILLALOBAR, WHITE SATIN PAGEBOYS TO THE BRIDE. IN THE GARDEN OF THE HOUSE ON RUE DE VARENNE WHERE THE RECEPTION WAS HELD

M. TVEDE,
COMTE STANISLAS DE CASTELLANE

Standing, at left:
COMTE ARMAND DE LA ROCHEFOUCAULD.
M. TVEDE.
Centre, facing camera:
MARQUISE DE VILLALOBAR,
and right, seated,
MME. W. RATISBONNE DE RAVENEL. *Beside her*
MME. ALFRED FABRE-LUCE.

BINFORD

MR. AND MRS. PAUL ALBERT MILLER AFTER THE WEDDING

Left: MR. ROBERT WATT MILLER, FATHER OF THE GROOM.
Right: MR. ALBERT MILLER.

WEDDING IN CALIFORNIA

In a dress copied from Winterhalter's portrait of the Empress Eugénie, Miss Mona Lyman, daughter of Mr. and Mrs. Edmunds Lyman, of San Mateo, was married to Paul Albert Miller, son of Mr. and Mrs. Robert Watt Miller, of San Francisco and Burlingame.

BRIDESMAIDS IN PETAL-YELLOW.
Right to left:
MRS. WILLIAM BUDGE.
MISS CLAIRE MCGINNIS.
MISS GLADYS PULITZER,
MISS MILDRED COWGILL,
MRS. ROBERT MILLER.

MISS EDITH CHESEBOROUGH AND MRS. CHARLES HENDERSON

RECEPTION IN THE GARDEN AND PATIO OF THE LYMAN HOUSE. IN THE PATIO, GREY MARBLE FLOORS, GREY AWNING, BLUE AND PINK HYDRANGEAS

Left to right:
MRS. SHELDON COOPER,
MR. WARREN HOPKINS CLARK,
MISS SALLY PIERCE.

MR. AND MRS. ALFRED BELL.
TWO OF THE FOUR HUNDRED
GUESTS AT THE RECEPTION.

Right: Hidden light, the lavish touch: the rolling collar is lined in taffeta. On other counts a quiet grey wool crêpe dress, just lightly pleated in the skirt. By Minx Modes. Under $18. At Saks 34th; Younkers.

YOUNG FORECAST: YOUNG PRICES

This is a preview, a hand-tipping to the fashions the young will wear this autumn; four pages-ful chosen from St. Louis' good, large market. Points to watch (see them come into focus as the season seasons): Drawing-room fabrics—taffeta, brocade, velvet, satin—often used two by two after teatime; often as two whole parts. Drawing-room fabrics by day: one fine-feather touch on a mute wool dress. New example: the tweed dress with a jot of velveteen. Growing alternate: the narrowing skirt—but still with a pretty curve.

Above: The icing, white, piqué collar on red-wine dress in two parts. By Jo Collins in Stevens' wool. $20. Wear-Right gloves, $2. Saks 34th. *Opposite page:* Tucked and flaring dress of wool—put in the velvet by the way it is worn; i.e., with a cloche brimmed in black velvet. Taupe Pacific wool dress; by Frelich. About $25. Stern's; Vandervoort's; Marshall Field. Cocoa felt hat, Brewster. $8. Altman. Crescendoe gloves, $4. Lord & Taylor.

Right: Velveteen *on* a tweed dress; velveteen on a *tweed* dress. A brickish-red dress takes collar and cuffs of black velveteen, a narrowed skirt. By Mary Muffet, in Milliken wool-and-rayon tweed. $18. Hutzler's; H. P. Wasson.

HORST

Left: Velveteen beside taffeta. Skirt with its fullness arranged to the back, of brown-and-black striped rayon taffeta. Black velveteen, jet-buttoned, little jacket. By Carlye. $35. At Bonwit Teller; Woodward & Lothrop.

YOUNG FORECAST: YOUNG PRICES continued

Left: Taffeta beside velveteen. Black velveteen collar and cuffs on a rayon taffeta shirt of many stripes. Slender, almost straight black velveteen skirt. By Paula Brooks. $40. J. W. Robinson; Stix, Baer & Fuller.

Opposite page: Taffeta beside velveteen, in the foreground. A shape now-classic adds the emphasis of fabrics. Wide-skirted taupe rayon taffeta dress by Ellen Kaye. $40. De Pinna; Harzfeld's; A. Harris. White kid glove with gilt cuff link. $7. By Gloria; Bloomingdale's. *In background:* Taffeta takes a curving yoke, gentle top, circling skirt. By Quilla Darby, in Bur-Mil rayon taffeta. $25. From Abraham & Straus; J. P. Allen; Stix, Baer & Fuller.

HORST

Pink complexion for a well-made-up bed

SKETCHES BY DE MARSAN

Pink—paler than shell, deeper than ash (*House & Garden* calls it Quartz Pink). Here, three things that come in Quartz Pink: blankets, monograms, hems, bindings of sheets. Added: lace edgings. Blankets, Utica's Beauticale sheets, edgings; McCutcheon's.

1. For a winter bedroom, a light wool afghan with fringe. Chatham blankets; $11.
2. For a Beauticale sheet, cotton lace edging, as on a pretty petticoat; 75 cents a yard.
3. Eyelet embroidery edging; it could be your signature on your sheets. $2.50 a yard.
4. Buttonhole-stitch border, monogram. To order for single or double sheets and slips.
5. Buttonhole-stitch hem, monogram. To order for single or double sheets and slips.
6. To bedeck a sheet for a guest room, narrow embroidery eyelet edging. 68 cents a yard.
7. For a hemstitched sheet; a batiste and Valenciennes-like lace border. $1.25 a yard.
8. Hemstitched hem; monogram to order. Single sheet, $5.25; double, $6.25. Slip, $1.50.
9. A sheet with a three-letter monogram to order; and a Quartz Pink scalloped hem.
10. A light, warm woollen blanket, to team with the afghan (top). By Chatham; $19.

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Joan Bennett

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Amarillo—Kenyon Shoe Store
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Asheville—Bon Marche
Atlanta—Overstreets
Atlantic City—Name Brand Products
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Bethlehem—Ben Sheckter Shoes
Binghamton—Dwyers Shoes
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Lobels
Buffalo—Golden Rule Shoes
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Ledbetter's Shoe Store
Charleston—Little Folks Shoeland
Chattanooga—Fielding Children Shop
Chester—Ronald's Health Shoe
Cincinnati—Pogue's
Clifton—Dancers' Headquarters
Cleveland—The May Co.
Columbia—Averills
Columbus—Morehouse-Martens Co.
Corpus Christi—M. Lichtenstein & Son
Dallas—Dreyfuss
Stone's Shoe Store
Morris Dept. Store
Danville, Ill.—Frank Meyer Shoe Store
Danville, Va.—Efird's Dept. Store
Dayton—Ray's
Decatur—Block & Kuhl Dept. Store
Denver—Rollnick Shoe Store
Detroit—Crowley-Milner & Co.
Dubuque—Edwards
Duluth—Guaranty Shoe Co.
Durham—Efird's Dept. Store
East St. Louis—London Shoe Shop
Elizabeth—Hilgendroff's Bros., Inc.
Elmira—Izards
El Paso—Tot's Toggery
Erie—Weschler's
Evansville—The Shoe Box
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Flint—Gane Shoes
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Green Bay—Baum's Department Store
Greensboro—Acrobat Shoe Store
Greenville—Efird's Dept. Store
Hammond—Lynn Bros. Shoe Store
Harrisburg—Miller's Shoe Store
Hartford—Brown Thomson
Highland Park—Demery's
Hoboken—B. Retter Shoes
Hollywood—Lester's Children's Shoes
Holyoke—Besse Mills
Houston—Meyer Bros. White House Stores
Huntington—Bradshaw Diehl Co.
Jackson—S. P. McRae Co.
Jacksonville—Cohen Bros.
Jamaica, L. I.—Rest Foot Shoes
Jersey City—Star Shoe Store
Johnstown—Zang's
Kansas City—Lullaby House
Knoxville—Miller's, Inc.
Lansing—Knapp's Department Store
Lincoln—Wells & Frost
Little Rock—Pfeifers
Los Angeles—Boulevard Store
Lee's Shoe Store
Westwood Children's Bootery
Louisville—Kaufman-Straus Co.
Lynn—Morse Shoe Stores
Madison—The Juvenile Shop
McKeesport—Sullivan's Shoe Store
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Milwaukee—Caspari & Virmond
Mobile—S. Zoghby & Sons
Moline—Block & Kuhl Dept. Store
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Nashville—Tot 'N' Teen Shoe Garden
Newark—Hearn's Dept. Store
Marc Shops
New Bedford—Morse Shoe Stores
New Brunswick—Lion Shoes
New Castle—Davis Shoe Co.
New Haven—Morse Shoe Stores
New Orleans—Schiro's Shoe Store
Newport News—Broadway Dept. Store
New York—Hearn's Dept. Store
Walk Over Shoe Store
Norfolk—Hirschler's Shoes
Oklahoma City—Halliburton's
Oshkosh—The Boston Store
Passaic—Boston Shoe Store
Paterson—Tot 'N' Teen Shoeland
Peoria—Block & Kuhl Dept. Store
Philadelphia—Blauner's
Pittsburgh—Gimbel's
Plainfield—Lion Shoes
Portland—Lipman, Wolfe & Co.
Portsmouth—Blumberg's Dept. Store
Providence—Morse Shoe Stores
Quincy—Block & Kuhl Dept. Store
Racine—Stilb's Shoe Store
Raleigh—Adler's Children Shop
Efird's Dept. Store
Richmond, Cal.—Regie's Kiddie Kicks
Richmond, Va.—Thalhimer's Dept. Store
The Fashion Shoe Store
Rockford—Block & Kuhl Dept. Store
Saginaw—R. Granville & Son
San Francisco—Juvenile Shops, Ltd.
San José—Blum's
Santa Barbara—Dr. M. W. Locke Shoes
Santa Monica—Lester's Children's Shoes
Seattle—Frederick & Nelson
Sheboygan—Juvenile Shoe Store
Shreveport—Rosenberg's Shoe Store
South Bend—Robertson's Department Store
Springfield, Ill.—Myers Bros.
Syracuse—Howard Shoe Stores
Terre Haute—Wabash Valley Children Shop
Toledo—Earl's Shoes
Trenton—Foot Health Institute
Troy—Morse Shoe Stores
Utica—J. B. Wells & Son Co.
Waco—Vosburg's Shoe Store
Washington, D. C.—Beyda's
Turner's Children's Shoes
Waterbury—Normans Shoes
Wichita—The Spines Clothing Company
Wilmington—Tot 'N' Teen Shoes
Winston-Salem—Efird's Dept. Store
Worcester—Morse Shoe Stores
Youngstown—McKelvey's

DISCOVERIES IN BEAUTY

Hold out your hands—if they need pampering—for Milkmaid's Hand Smooth. Pasteurized milk plus skin-softening oils will make them look as if needle-point were their hardest work to date. Bonwit Teller.

Here, part of Joseph Fleischer's new hair-fashion plan: blended-to-match supplements for this year's short cuts. Each is priced low to encourage switching-at-will—each maintains the standard of perfection Fleischer puts into hair-pieces with a more serious purpose.

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Super-sized summer refresher—a giant spiral-cut bottle of Dana's excellent Extra Dry Cologne. It leaves a fine, high-pitched fragrance in its wake. Saks Fifth Avenue has it.

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MARJA BRASSIERES • JACKSONVILLE, TEXAS

GLOUCESTER'S WAY

(Continued from page 99)

in your own class; but sail with your heart you must, your hand sensitive on the tiller, your canvas drawing from every inch. No true son of Gloucester can do less.

The summer residents on Eastern Point are a small tribe as clannish as if they wore kilts. A boy grows to manhood and marries his childhood sweetheart in the next house. Family trees are intertwined and marriages have a way of holding together. Any gathering is attended by everyone. One parson officiates at all religious ceremonies, his melodious Oxford accent as much a part of the locality as the breakwater. British, yes, but his wife grew up on the Point, as his own children have done.

Our yearly tennis tournament far outranks Wimbledon in importance. It is played on the luxurious private estate which has long served as country club to Eastern Point, and the boundary line for entrants is as sharply drawn as the Curzon Line. Only those who once lived on the Point may cross back to play; others risk deportation. All through the long holidays the kindly hostess supplies rackets, balls, courts, and afternoon tea for her appreciative neighbours.

At what time in his life a newcomer is finally accepted as one of the true brethren is indefinite, nor has this brand of snobbery anything to do with worldly assets. Let the crew of a French fisherman come from Boulogne to take back a new fishing boat and Gloucester is theirs, complete with motorcycle cop, open house, luncheons, and buses, with a dance in a cleanly swept barn, a phonograph for music, soda pop the only refreshment, and the young in their Huckleberry Finn racing togs.

To old-timers even the fish smells are dear, and the wind which brings the ripe odours of the glue factories now and again only means a certain kind of weather. In spring the first whiff of the docks where men wade knee-deep in slippery fish is as attar of roses to our nostrils; it gladdens the heart. It means summer and the holidays; sailing, fishing, swimming. It means tennis, the movies on Main Street in the early evening with ice-cream cones afterwards. The smells mean picnics on the pink granite cliffs, hunts for sea anemones in the secret pools of the great smooth barren pile which is Brace's Rock. We know lobsters will soon boil in a bucket of sea water and the melted butter will run off our elbows as we crack into a full red claw. There will be long walks on cool September days over miles of deserted moorland, Dogtown Common they call it, where sweet fern and bay grow aromatic in the sun. We know we will soon swim from white beaches which curve the shore over Annisquam way. Here the sand is clean as table salt, fine as flour, on the high dunes swept high by winter wind and wave. Sharp green grass grows on their crests to stab bare feet. The grey velvet-leaved sand plant lies low in silvery patches.

Why go to Norway for salmon when big striped bass will bite in the surf off the long beaches? Anglers in hip boots come at sundown with rod and reel. They cast a singing, skillful line far out into the water, standing with breakers up to their thighs until their legs are numb with cold and their fingers sharp anguish from icy, salt lines.

Giant, fighting swordfish and tuna call these waters home. They battle for hours the sportsman who would pluck them from their beds above the pink starfish and feathered sea anemones. Fish, in short, are always bigger and better in Gloucester.

Boats—any boat—not motor cars, have the right of way in Gloucester. Where the narrow Annisquam River empties into Gloucester harbour is a little drawbridge. It carries the main highway, the only exit by land. This bridge is the exasperation of all motorists. While polished Cadillacs and Packards fume behind the barrier, the bridge is raised for the most trivial craft. By some immutable law of chance the bridge is always up when one is in a hurry. Visitors believe there is another law from the same book. It keeps the tide far out twenty-four hours a day, leaving bathers to pick their way among barnacles and seaweed.

The beautiful tall-masted schooner, the dangerous dory fishing, the hand lines, can only be seen today in revivals of *Captains Courageous*. Every chance I get I go to the film and cry a pocketful of Kleenex into a sodden pulp. I begin to sob long before Freddie Bartholomew does. I cry over the beauty of the Gloucester fishing fleet under full sail, racing for home. By the time her mainmast has been carried away and Spencer Tracy, with elegantly curled hair, is dying heroically under the wreckage, I have already dissolved over the death of his schooner. Nor do I thank the head of the Gorton Pew Codfish Company for pointing out at the last showing that the huge cod we see Freddie and his "Portugee" friend pull out of the sea had first been frozen by his firm.

Today the graceful two-masted schooner has been replaced by a homely boat called a dragger. It is the safest and most efficient craft yet designed for fishing. The Essex yards a few miles out of town have been building Gloucester fishing ships for close to three hundred years. The friendly, informal yards border on the highway. All who pass may see skeleton prows poke into village gardens, or nose against Monday's wash hanging in back yards. All through the summer months we watch the wooden hulls grow.

A dragger's gestation period is a full nine months. Like any honest ship, she is a person when she glides into salt water. For all that she is New England built, her looks often betray a less austere heritage, one of bluer waters and less tempestuous waves. From the Mediterranean and the coast of Portugal come the gilded name on her prow—Corpus Christi, Santa Maria—her bright green hull, and the sharp contrast of white trim and stubby masts. Her powerful Diesel engines ignore calms and head

(Continued on page 136)

No 5
CHANEL
THE MOST TREASURED NAME IN PERFUME...
CHANEL

GLOUCESTER'S WAY

(Continued from page 134)

winds; her captain need no longer risk life and ship carrying too much sail in the race for home. Her weight is around a hundred tons, her length from eighty to a hundred and ten feet. Her cost will run close to $150,000 without the elaborate cordage which adds another $10,000. Cordage means all line and nets; docking lines, hand lines, lead lines, dragging lines; gill, purse, seine, and trawl nets and miscellaneous rigging. Some boats are company-owned, some the property of the master. Many are owned cooperatively, the crew sharing the value of the catch.

Gloucester is a town of custom and tradition. For three hundred years, father and son have followed the same calling. The Master Mariners have their own section of the graveyard. Across a master's grave, or carved lifesize about his tombstone, is an anchor, hereditary symbol of his rank. In spite of greater safety, men still are lost at sea. On a summer Sunday the townsfolk stand bareheaded while the wreaths are cast on the ebb tide and prayers are said for the men who did not come back.

Yankee and Latin alike, these are not folk to pass up a chance for a celebration. If Latin blood calls for colour and fête days, Yankees too know how to enjoy them. The Italians and Portuguese brought their fête days with them several centuries ago and have kept them green. Launchings are properly ceremonious. A ship's first trip down the harbour is a gala. Families go along, the priest is on board to bless the ship, flags fly from stem to stern, red wine is drunk.

At the feast of St. Peter in July the yearly blessing of the fleet takes place. For three days the clocks stop as far as work is concerned. The figure of St. Peter, patron saint of fishermen, is carried in joyful procession through the streets. The archbishop comes down from Boston and dons his finest robes, the governor makes a speech. Bursting rockets fill the night sky, their stars mirrored in trembling light in the harbour. Gaily bedecked grandstands overflow with happy spectators. Bands play, the odour of garlic will asphyxiate any but the initiated, and the *Gloucester Times* carries columns about the whole fiesta. Thorough as it is, the Italian blessing is regarded as inadequate by the Portuguese for their own fleet. And so a week later, the town goes through another course of archbishops, governors, and fireworks until everyone is satisfied.

With the newer and more efficient forms of seining, the size of the monthly catch has grown astronomic. The despised rosefish, long rejected as a nuisance, has become the port's greatest asset. The otter trawl drags the sea bottom at a slow three or four knots an hour, scooping up ten thousand pounds of redfish in a single hour. In the nineteenth century, when hook and hand line were replaced by purse and seine nets, extermination of the mackerel was forecast as a gloomy certainty. Yet one day last October I saw the sea stiff with mackerel just off the lighthouse. Eleven draggers hugged the lee of the breakwater, waiting the release signal from the union to skim the fish like rich cream from the surface. But even the bounty of the Atlantic has its limits. Some restrictions will have to be made on the enormous yearly catch of the French fleet out of Boulogne, on the Canadian and Newfoundland fleets, and our own fleet.

Mid-nineteenth-century fishing methods so greatly increased the catch that men were faced with the problem of keeping their fish fresh. With much skepticism they accepted the radical suggestion that freshwater ice would not spoil saltwater fish. From that day on ptomaine poisoning waned as fresh fish waxed upon the tables of our midwestern states.

The long tarred nets must be spread out in the sun to dry, holes must be mended. Slowly the real estate interests encroached on fields long used by fishermen to dry their nets. Obviously the neat little golf course on Eastern Point offered them the ideal spot. I do not remember a single protest when the summer folk came back one spring to find their golf links taken over.

We who have come to Cape Ann since childhood are loyal to every sound and smell of Gloucester. The mud flats where clams are dug at low tide, the salt smell of the east wind, the low, endless moan of the whistling buoy that blows its single note on the drop of the ocean swell, the clear double ring of the fogbell, the hoarse hoot of the foghorn hour after hour through the night—these are comforting smells and sounds, filled with purpose and meaning. To the newcomer who indicates that the foghorn is driving him raving mad we turn a cold, disapproving eye and suggest brightly that he try Arizona next summer.

Nowhere else does the sun set with such flamboyance as across the harbour from Eastern Point. Nowhere else does the full moon rise so huge and red as over Niles Pond, where water lilies and blue pickerelweed bloom thick within a few feet of the ocean. Fishermen sailing home through the summer night swear they know when they are off the Point. Where else will the sweet scent of August-blooming clethra call his home port to the sailor?

Gardeners hereabout insist that even the selfsame birds come back to Gloucester each year. In October one can see a pair of majestic golden eagles, big as pterodactyls, land in slow motion on a hummock on Niles Pond, where the clearing will give them a runway fit for a B-29. They come when the tupelo trees have turned scarlet, the white clethra has gone to seed, the ferns are tobacco colour, the yacht club is closed, the children are back at school, and the late stayers pick the last flowers from neighbouring gardens. But winter and summer, in the small hours of early morning, the draggers chug out to sea, the throb of their powerful engines the true and steady heartbeat of Gloucester.

JOE CARTER CALLING

BY THOMAS W. PHIPPS

MURRAY HILL 1-3258. "Hello, Harry, how do you feel this morning? You do! Well, you've got company—I did too, much too much. But it was a wonderful party, I feel as if I'd danced to Boston and back, I . . . what do you mean you enjoyed my exhibition? What exhibition? Dear God—me a Samba alone with old Mrs. Morriss! I'm getting to be a regular cut-up; I must watch that.

"Say, Harry, do you happen to know the telephone number of the girl who wore the candy-striped dress and had the slight stutter? . . . Yes, yes. . . I think her eyes were blue and her hair was a sort of burnt gold. . . . Yes, she wore a flower in her hair. Yes, yes . . . about twenty-two . . . five-foot ten. . . . Now look, Harry, cut out the F. B. I. business; there's nothing un-American about this. I simply asked you a civil question—do you or do you not know her number? . . . What do you mean I'm not her type? Too old! At twenty-eight—are you crazy? What's the matter with you this morning? I didn't go through all this when you wanted Connie Worsham's number. . . . That's a lie! I was not glad to get rid of her. Of course I was introduced to this girl last night . . . Her name's Sally Warren. Now stop being governessy and give me her number. You feel terrible? Coffee, old boy—lots of coffee. The number's on your desk? Well, get up, very slowly, put one foot in front of the other, and get it. You made it—there's a clever boy! PLaza 2-6657. . . . Now turn over and lie quite still. Goodbye, Harry—and remember, it's all in the mind."

PLaza 2-6657. "Hello, Sally. Good morning—this is Joe Carter. You sound awfully sleepy—did I wake you up? Oh, I'm sorry, but the reason I called is that I have two tickets for *Mr. Roberts* tonight, and I wondered if . . . You're dying to see it? . . . Well—great! I'll call you later about details."

ALgonquin 3-5690. "Hello, Al Sivvy—this is Joe Carter. What are the chances of two tickets for *Mr. Roberts* tonight? Yes, I know it's a big hit, but this is important, Mr. Sivvy. I've got a date with a beautiful girl and—no, she's seen every other show in town—it's *Mr. Roberts* or nothing. If you don't help me I've had it! Think of it, Mr. Sivvy, the most beautiful girl in the world slipping through my fingers just because. . . . You'll try? Oh, thanks, Mr. Sivvy."

RHinelander 5-9875. "Hello, Uncle Eric—this is Joe. I wonder if you would mind if we switched our dinner together till next week . . . something's just come up that looks rather important and I thought perhaps . . . now, Uncle Eric, I don't like the way you say that, but—well—as a matter of fact, you're right, it is a new one. No, I don't think you have. Her name's Warren—Sally Warren. . . . Yes, yes, you'd approve—yes—in every way. Thanks, Uncle Eric—I'll do the same for you."

REgent 6-8843. "Hello, Mary Lou, this is Mr. Carter. Will you give my dinner jacket a brush, and will you fix a green salad and a plate of cheese and crackers. . . . No, Mary Lou, I'm afraid I've let you down again. . . . I'm not taking out a movie star—but someday I will, I promise—just for you."

WIckersham 3-7649. "Hello, this is Mr. Joe Carter. Will you send a spray of lilies of the valley to my apartment—yes—that's right; around seven. Thank you."

ELdorado 6-8769. "Hello, El Morocco . . . I'd like a table for two against the side after the theatre tonight. . . . Yes. . . . This is Mr. Joe Carter . . . that's right . . . either side . . . it doesn't matter at all. Goodbye."

BRyant 3-2764. "Hello, Phil. . . . How about a game of squash and a steam around five-thirty? . . . Swell . . . I want to feel in good shape tonight . . . I've got a new date."

CIrcle 2-7800. "Hello, Martin . . . are you free for a haircut and shampoo at twelve-thirty? Fine . . . I'll be there."

ALgonquin 3-5690. "Hello, Mr. Sivvy . . . oh, you have? . . . that's wonderful. How much? Ouch! Yes. I know I said she was beautiful, but . . . oh, well, thanks a lot. Send them to the apartment at seven. Goodbye."

ATwater 6-3423. "Hello, Fanny. I just got your message about dinner tonight. Wish I could help you out but even for a sister I couldn't give up my plans for this evening—yes—yes—a real charmer. Of course it's serious—it's always serious. O.K., darling, a full report in the morning."

PLaza 2-6657. "Hello, Sally—everything's all set for tonight. You what? A temperature! Oh, I'm so sorry . . . well—yes, as a matter of fact I had made a few plans . . . yes . . . yes . . . of course I understand . . . sure—I'll get someone else. . . . Well, goodbye, Sally—goodbye."

MUrray Hill 1-7742. "Hello, Jean . . . I've just made the most wonderful plans for you and me to have a night on the town . . . you know, the kind we used to have . . . the theatre . . . El— . . . What's that? Utica? Your aunt? Oh, I'm sorry . . . sure . . . sure . . . when you get back."

REgent 6-8960. "Hello, Florence. How are you? Swell. Now hold on, you're in for a surprise. A party—yes, for tonight. I know it's late . . . but . . . what! Harry! You're going out with Harry? Oh, nothing . . . some other time. . . . So long, Florence."

CIrcle 2-5400. "Hello, Sylvia . . . I . . . Oh, too bad."

PLaza 6-0067. "Vicki . . . I've been trying to get hold of you all day. . . . You have! Well, these damn phones. . . . Oh, you are . . . well, next week, absolutely."

PLaza 2-6657. "Hello, Sally. . . . Nobody has worked a miracle on you, have they? Still got the temperature. . . . Well—I thought I would just take a chance. . . ."

RHinelander 5-9875. "Hello, Uncle Eric . . . this is Joe. How would you like to go to the theatre tonight? . . . With me? Of course with me . . . as my date. No, she's laid up. All right, Uncle Eric, be at my apartment at seven-thirty . . . and look your prettiest because I've got some lilies for you. So long."

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GOURMET . . . MY EYE!

(Continued from page 115)

word. A dictionary should be able to speak with authority. Well, *Larousse* says: "Gourmet, n.m. *Qui se connait en vins, en bon chère: Lucullus est resté le type des fins gourmets. Dégustateur.*"

I knew Lucullus would get dragged into this somewhere so I tracked him down in an encyclopedia. His fame as a gourmet was omitted entirely but he is given this revealing comment: "Lucullus was a great general in all but one respect: His soldiers did not love him: he was perhaps the only enlightened governor Roman Asia ever had." Another encyclopedia remarks with caution that Lucullus was said to have lived luxuriously. Montaigne contributes the item that Lucullus loved to make himself conspicuous in battle by rich armour and accouterments of particular colour and lustre, and lauds him as an orator. So much for Lucullus, that typical fine gourmet. Since his life-span was from 110 B.C. to 57 B.C. his food was so enormously different from ours today that we have no standards by which to judge his gourmetism. He remains a legendary figure, but his name has given us the adjective "lucullan" and even those soldiers who didn't love him can not rob him of this meagre fame. Maybe he feasted on ortolan tongues while his troops munched Roman K-ration.

Now putting Lucullus out on the side-lines, I like the part of *Larousse's* definition which defines a gourmet as one who knows wines and food, with the inference that such knowledge is both general and particular and would surely include the every-day items as well as the luxurious rarities. Continuing food shortages, high prices, and the scarcity of cooks have made us all far more conscious of how good, how very good, the plainest dish may be. Bread has come up in the world to a place far beyond cake and *pâtisserie*, and is important for flavour and nourishment as never before. The dull potato baked to mealiness and enlivened with a spoonful of cream, salt and sweet paprika is an epicure's pleasure. As one born in the South I shout the praises of the products of corn, but especially corn meal and what can be made with it. There is nothing better than corn-meal mush for a winter supper and there are hundreds of muffins, griddle cakes, pones, puddings, johnny cakes, corn-sticks, and spoon breads, all of them wonderful. And we re-discover how exquisite are ripe red raspberries or a big blushing ripe peach untouched by sugar! When there was scant butter to make rich sauce we learned all over again the true taste of asparagus and how well steamed broccoli stands alone. Thick peasant soups are back filled with everything we can find in the ice-box and for hot days there is the Spanish *gazpacho*, that refreshing iced soup filled with the tiniest bits of raw onions, carrots, tomatoes, green peppers, celery, cucumber, parsley, chives, basil, and savory, touched with olive oil and lemon—it is like half-eating, half-drinking a whole cool vegetable garden. The Spaniards show high imagination about soup—they make one called *Jigote*, a strong beef broth with chopped raisins and croutons in it that is marvellous! That gourmet we were talking about, the one who knows food, never has to eat stupid meals.

But let's be clear on this—eccentricities of taste or strong individual preferences have little to do with gourmetism. Taste is an elusive, variable quality, it changes with each individual, it can not be captured in rules, or in graphs, or in tabulations. Time, place, education, nationality, custom and tradition shape it. It can not be paraded as a virtue or even a noble component of character.

A palate sensitive to flavour is an agreeable adjunct to daily living; recognition and use of a wide range of the elements of good cheer make for variety and interest at table; but to go high-hat because of a predilection for tomato in chowder or decayed duck is vanity and ignorance. All God's chillun ain't gourmets because of a craving for a *pâté*-and-champagne breakfast or uncrushed mint in the julep! The real gourmet remains the man—or woman—who knows food and wine and employs them wisely. He is not greedy, nor puffed up like a soufflé with the knowledge he possesses. He considers eating and drinking one of the pleasures of life, but not life's aim or purpose. Above all he will never exalt his own taste choosings as a sign of superiority to those who differ with him! *Summer Simples: Recipes on page 142.*

FUR FUTURES

(Continued from page 106)

former adds beauty to a costume, day or evening.

PRICES? Skin for skin, about the same as last year. And, frankly, nobody buys a fur coat to economize. You buy it because you want it *very much*, and feel that its beauty, warmth and becomingness justify the price. If you buy this year, you'll find that there is a realistic presentation of specific coats for specific lives which does deduct *something* from the price. Once upon a time a lady looked hard at the skins (and harder at the vendor), ran knowledgeable fingers over the pelts and made her choice, having buried most of the price in the skins. A fur coat was a fur coat, "bring me my furs, Delia" and its value was judged largely by its longevity.

Today you'll examine the furs (many more of them) as critically, but you'll measure the coat as a *fashion* (many more of them too), and weigh it against the stresses of the kind of life it will lead. If it's a good buy, it will have a full life. In buying a fur coat, it's wise to remember that it's not so much a question of the number of years you will own it, as the number of times you will wear it.

THE PULL OF IRELAND

(Continued from page 93)

father of Oscar, a man famous in his own right. No mastoid operation can begin without the incision called after Sir William Wilde. In No. 1, Esperanza, the mother of Oscar, held her salons with the drawing room darkened and joss sticks burning at three o'clock in the afternoon. That was on the north side of the square. On the south side within a door of each other, lived the poets Yeats and Æ., who each went to call on the other at the same time, Yeats with his head in air and Æ. with his sunk in his beard, passed and, on calling, were told that the other was out.

About one third of the way towards the church, the customary granite steps are replaced by ostentatious steps of white marble. This was the house of the famous sporting surgeon Johnny MacCardle, who may have missed a patient or two, but never missed a race meeting. At one of these a jockey fell and broke his neck. Instinctively, the crowd turned to the grandstand. MacCardle's acolytes took him by the Persian lamb lapels and removed the surgeon (from where the magnum lay in ice), who went protesting that there was no such thing as an urgent accident.

He knelt and found that the jockey's neck was a universal joint. He rose. Silence for the pronunciamento. "Boys, he's dead; BUT I'll do all I can." Doctors say that "Where there's life there's hope"; but here we are trespassing on the Mysteries.

WELLINGTON'S MANSION

Aside to the right, before the long vista begins, is the great mansion where the Duke of Wellington was nursed and reared. He was born in a coach on the way to Dublin. The vista is closed to the east by a strange church. It stands in Mount Street Crescent and its steeple consists of copies of two well-known architectural features superimposed, one called the Lanthorn of Diogenes and the other, the Temple of the Winds. The latter may or may not be appropriate to a church, but so intent was the eighteenth century on steeples that it was thought that no church could be complete without one, and this, even though the main edifice was modelled on a Greek temple! It took Dean Swift much of his caustic denunciation to prevent a spire from being stuck on the tower of Comyn's fine cathedral. Some one made a monument to his ignorance and bad taste by putting an elongated cone on the square tower of St. Patrick's. Needless to say, this was done after the death of the pungent Dean.

Every man in Ireland is a character; that is, he has a soul of his own and it expresses itself in its own way whether from the pulpit or a bookie's stool. Monsignor Brown is not only one of the outstanding intellects of Ireland but of his time. He has become a legend during his life. It is said that as a mathematician he solved a problem in the Sorbonne that had defied mathematicians for two generations; and (to use everyday parlance) "that goes for Einstein." He is one of the few who can expound that much publicized Professor; but it is not on a subject so erudite as mathematics that his fame in Ireland depends. It is on what the Irish have always revered: scholarship. He is a Gaelic scholar, perhaps the only man alive who can translate the Greek tragedies into Gaelic; a Latin scholar as every scholastic must be; his knowledge of English literature is not only wide but ready, that is, he can quote and use the whole range of English for a reference to put on an associated idea. This they say the Chinese scholars love to do. A Chinese told me that if a man is called the Chinese equivalent for "Noble horse," his intimates may call him "Ten thousand miles" referring to the quotation "A noble horse goes ten thousand miles." It is as if a man called "Hope" were to be called by his companions "Springs eternal."

When we remember that it is not the size of the city that makes the genius we can think of Pindar, the greatest lyricist of all time, born in the Boeotian town of Thebes, and "Paddy" Brown content to cast his intellectual riches on an unappreciative people. He keeps himself and the few friends who can appreciate his Attic salt entertained by pretending to survey the most trivial things seriously *sub specie aeternitatis*, such as the aberrations of Orientals living under an alien rite.

In appearance he is tall, over six feet, with a long, narrow body and long legs. His face is broad and ruddy under a wide forehead. His eyes are large and lit with a dark amber light. He loves to ride. His build and temperament, infinite capacity for taking pains coupled to a mercurial temperament, may well be the result of a mixture of Cromwellian and Gaelic blood; but not necessarily so, for "Brown" is a frequent translation made by the English garrison of Ireland from the Gaelic and stemming back to the times when the native language was forbidden. *Then* it did not die out. It would seem, from the awful present-day confusion of Gaelic with English, that it is only when a government encourages a thing that it perishes.

I have dwelt thus at length with the Rev. Paddy Brown because I resent the fact that it is so easy to "put over," on a public unable to discriminate, a meretricious character, while the wise, the scholarly, and the worthy, such as he, may be unheralded and almost unknown.

ENCHANTED GALWAY

Galway is an enchanted fragment of the Middle Ages, a town as different from Dublin as a willow is from an oak. Its lucid river rushes into the bay from the great lakes of Corrib and Mask. Tall flour mills of grey stone, worked by the abundant water, stand beside the clear mill races; and monks and nuns wearing the costumes of the Age of Faith walk among the country people in the town. It would be well if all clerics wore the habits of their order. Only the Franciscans have never discarded their

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THE PULL OF IRELAND

(Continued from page 139)

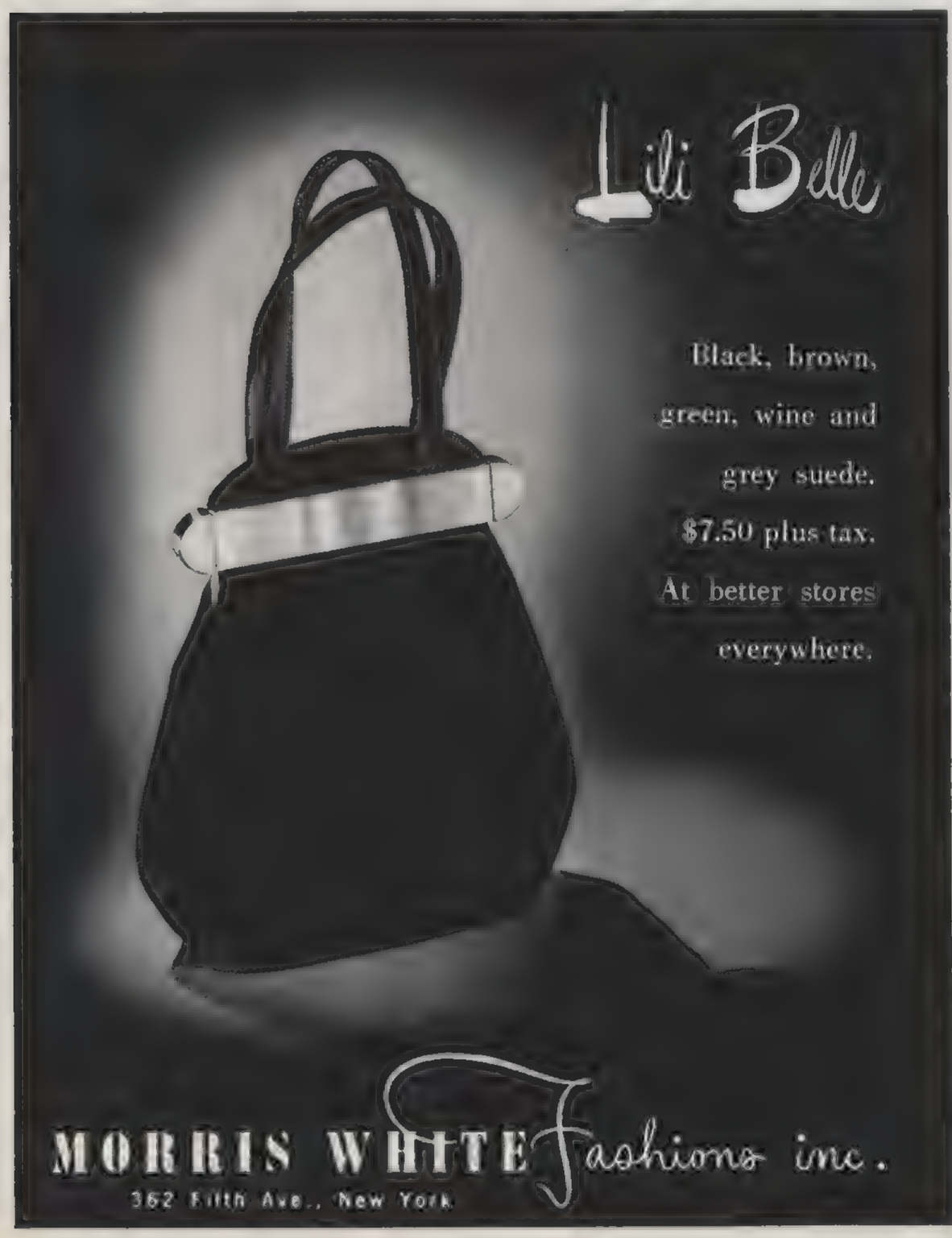
brown garments, their corded belts, and their cowls. I never see a Franciscan monk but I think of Dr. François Rabelais, and I cherish the thought that another such as he may appear again and laugh and revel for the delight of the Church. The leisure of the town is one of its charms. Groups stand gossiping in the middle of the streets and if a policeman waves his hand at some corner, there is something out of date in the gesture. Anyway it is not taken seriously.

Unlike Dublin there are no Georgian houses in Galway, but there are houses, much older than even the Elizabethan, the oblong windows of which were built when England had only casements of diamond panes. It was a walled emporium where the "tribes" of merchants, names like Skerrit, Blake, Bodkin, Lynch, and Martin, could trade in comparative safety, free from interference of the mountainy men outside. "From the ferocious O'Flaherties may the Lord deliver us," was the prayer in church, and "Ne 'O' ne 'Mac' shall strut nor swagger through the streets of Galway" was the by-law within. The springing step of the men from the high fastnesses of Connemara did not pass unnoticed any more than when Grace O'Malley brought her gallowglass in her train when she took the risk of facing Elizabeth in London.

"The Spanish Arch" is the sea gate of the City of the Tribes. Clare Sheridan, Winston Churchill's first cousin, has bought it with the houses beside and has made a hanging garden on the top of it over the river that rushes beneath its wall. White swans stay themselves wistfully against the stream and add a note of magic to the enchanted town of the followers of him who preached to the birds.

Ireland, to its loss and sorrow, was devoted to the cause of the Stuarts and its nobility went down with Shamus A-hocka (its term of contempt for King James) who blenched before the issue was fully joined at the Battle of the Boyne. It took up the cause of the Young Pretender, and, with that in mind, the citizens of what Yeats called the bitter town of Dublin named de Valera the Old Pretender because he pretended that he gave the country more than the pioneers of its freedom did.

There is one thing no artist can depict and that is the "pull" of the *genius loci*, the influence of the land or landscape on the inhabitants. This influence is stronger even at the present day and more pervasive in Ireland than in any country of the earth. The effect upon the inhabitants is of joy and melancholy, sport, squalor, and devotion, and of the purple glory which is Ireland.



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SUMMER SIMPLES

HERE are non-gourmet recipes of the sort to which Mrs. Kerr refers on page 115. They require the simplest of ingredients and a straightforward, uncomplicated method of preparation—a fine idea at any time, but especially plausible for summer menus. The suggestions include soups, two vegetables, one potato dish, two meat dishes, and breads; but *no* dessert—fruits like the beautiful ones in the photograph should make a "made dessert" summer-superfluous.

SOUPE AUX CHOUX
(Cabbage Soup)

In the water in which a smoked tongue or a piece of ham has been boiling for one hour, the French peasant wife puts the heart of a cabbage, about one pound, washed and cut in rough pieces; two each of carrots, turnips, and parsnips, pared and cut into quarters; three large onions, peeled and sliced; six potatoes, pared and cut into quarters; one-half cupful of lentils or dried peas, soaked overnight, and a small bunch of sweet herbs. Care is taken that there is enough liquid to cover the whole well; if more is needed, hot water is added. It is then allowed to boil until the meat is done. This is then removed, to be served as preferred. The soup is then rubbed through a sieve to make a semi-thick puree. If this is too thick, some milk may be added. It seldom needs the addition of salt as this is provided by the meat.

Culinary Gleanings from Here, There, and Everywhere

GAZPACHO
(Andalusian Raw Vegetable Soup)

6 large, ripe tomatoes
1 sweet red pepper, or 1 green pepper
4 small cucumbers, unpeeled
2 tablespoonfuls grated carrots
2 tablespoonfuls lemon juice
½ teaspoonful garlic powder, or 1 clove garlic, mashed fine
2 tablespoonfuls finely grated Bermuda onion
Dash cayenne, black pepper, salt

Chop tomatoes with green or red pepper. Cut cucumbers lengthwise, scoop out seeds, chop. Mix in glass bowl with tomatoes, grated carrots, garlic, onion, cayenne, lemon juice, and seasoning to taste. Chill and serve very cold, preferably in glass bowls. Garnish with a sprig of water cress, or serve with bowl of crisp water cress. Serves four to six.

SUMMER POT ROAST

3 pounds round of beef
1½ tablespoonfuls butter
1 tablespoonful flour
¾ teaspoonful salt
Pepper
8 whole carrots
10 small onions
8 small potatoes
Parsley, bay leaf

Rub the beef with flour and seasoning, sear in butter in a separate frying pan. Put seared meat in saucepan deep enough to permit adding vegetables in layers around, plus boiling water to cover about a third of the meat. Add parsley, bay leaf. Cover tightly and cook 3 hours slowly. Serve meat on platter, surrounded by vegetables; add gravy made from stock. Or, if preferred, add ½ teaspoonful of gelatine dissolved in ½ cupful of warm water; turn into mould and serve cold in 6 hours.

GREEN PEPPER CHICKEN

Disjoint and sear in butter, in a deep frying pan, one frying-size chicken (about 3½ pounds). Properly disjointed this should make ten pieces. After searing chicken, turn heat as low as possible, and put on top of the chicken a layer of paper-thin potato slices (use slicer), then cover the chicken to the top of the saucepan with strips of fresh green pepper, about half an inch wide. Usually six or eight peppers are enough, but they must cover the chicken entirely and should fill the saucepan. Cover tightly and cook very slowly for an hour to an hour and a half: or until the meat almost falls from the bones. Uncover occasionally, so as to separate the chicken from the bottom of the pan to prevent sticking. When almost done, add a quarter cupful of milk (plus a quarter cupful of cream, if desired). The potato will have disappeared; the pepper furnishes moisture for the sauce which the potato thickens. After

(Continued on page 143)

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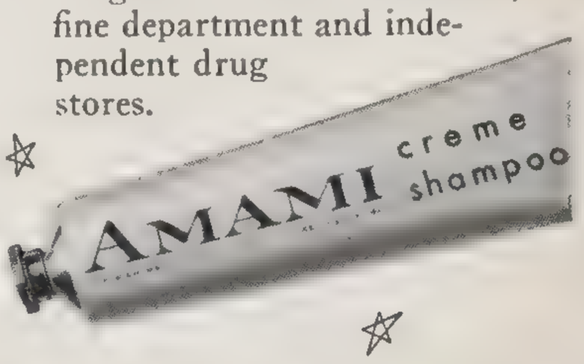

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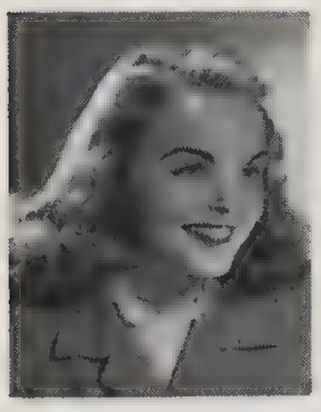

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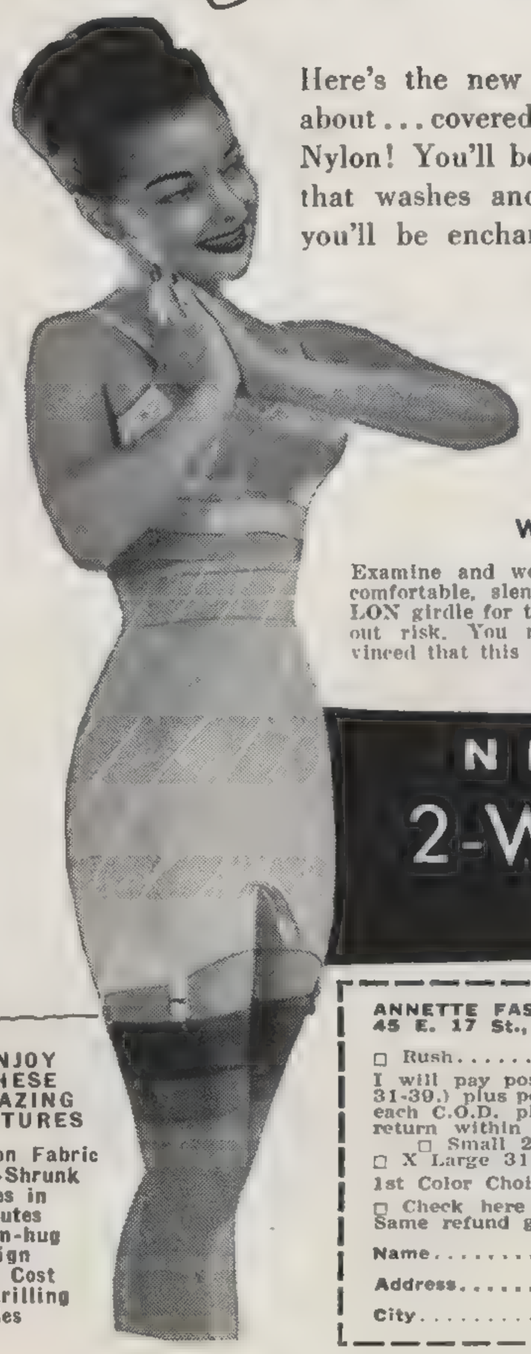

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SUMMER SIMPLES

(Continued from page 142)

cooking, add salt and pepper and serve in a casserole.

CORN BREAD

(also known as "Johnny Cake")

1 cupful corn meal
1 cupful flour
¼ cupful sugar
5 teaspoonfuls baking powder
¾ teaspoonful salt
1 cupful milk
1 egg
2 tablespoonfuls butter

Mix and sift dry ingredients; add milk, egg well beaten, and melted butter; bake in a greased shallow pan in hot oven for 20 minutes.

CORN MEAL STICKS

½ cupful corn meal
1 cupful flour
3 teaspoonfuls baking powder
1 tablespoonful sugar
1 tablespoonful melted butter
½ teaspoonful salt
¾ cupful milk
1 egg

Mix and sift dry ingredients; add milk gradually, and well beaten egg; add melted butter. Bake in moderate oven in buttered stick moulds (they are sometimes available shaped as ears of corn) for 25 minutes. Stoned and coarsely chopped dates may be added to this recipe.

Culinary Gleanings from Here, There, and Everywhere

SPOON BREAD

1 pint sweet milk
1 small teacupful sifted meal
1 tablespoonful butter
4 eggs
½ teaspoonful salt
½ teaspoonful sugar

Put milk on to scald, add meal slowly and let boil for a few minutes. Take off, add salt, sugar, and butter. When this is almost cold, add well-beaten yolks and whites of eggs, beaten separately, and bake thirty minutes in moderate oven.

Francis Mingea Cocke in the *Junior League of Roanoke Cook Book*

ASPARAGUS, FLEMISH STYLE

According to Flemish custom, asparagus is served with one hot, hard-boiled egg, cut in half, and one ounce of melted butter per person. The egg yolk is crushed, seasoned, and dressed with the butter by the diners themselves. This accompaniment may also be prepared beforehand and served in a sauceboat.

Escoffier (2039)

BROCCOLI, POLISH STYLE

Thoroughly drain the broccoli; set it on a long dish, in rows, and sprinkle the heads with hard-boiled egg yolk and chopped parsley, mixed. When about to serve, cover the heads with nut-brown butter, combined with one ounce of very fresh and fine bread crumbs per four ounces of butter.

Escoffier (2042)

STUFFED BAKED POTATOES

6 baked potatoes, well selected
½ cupful milk
¼ pound grated cheese
3 tablespoonfuls butter
2 teaspoonfuls salt
Dash of pepper

As soon as potatoes are done, cut them in halves lengthwise and remove centres. Mash the potatoes, add milk, butter, and seasoning and beat until light. (Add cheese and return mixture to the potato shells.) Return to oven and brown.

Dorothy Latshaw Cocke in the *Junior League of Roanoke Cook Book*

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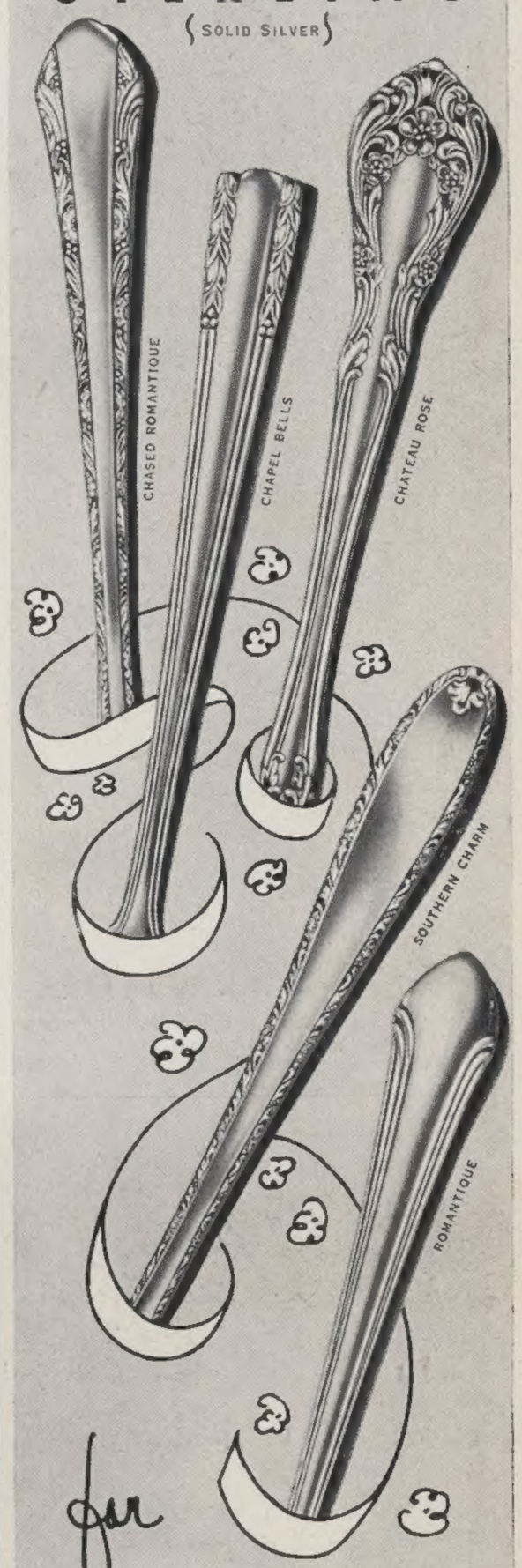

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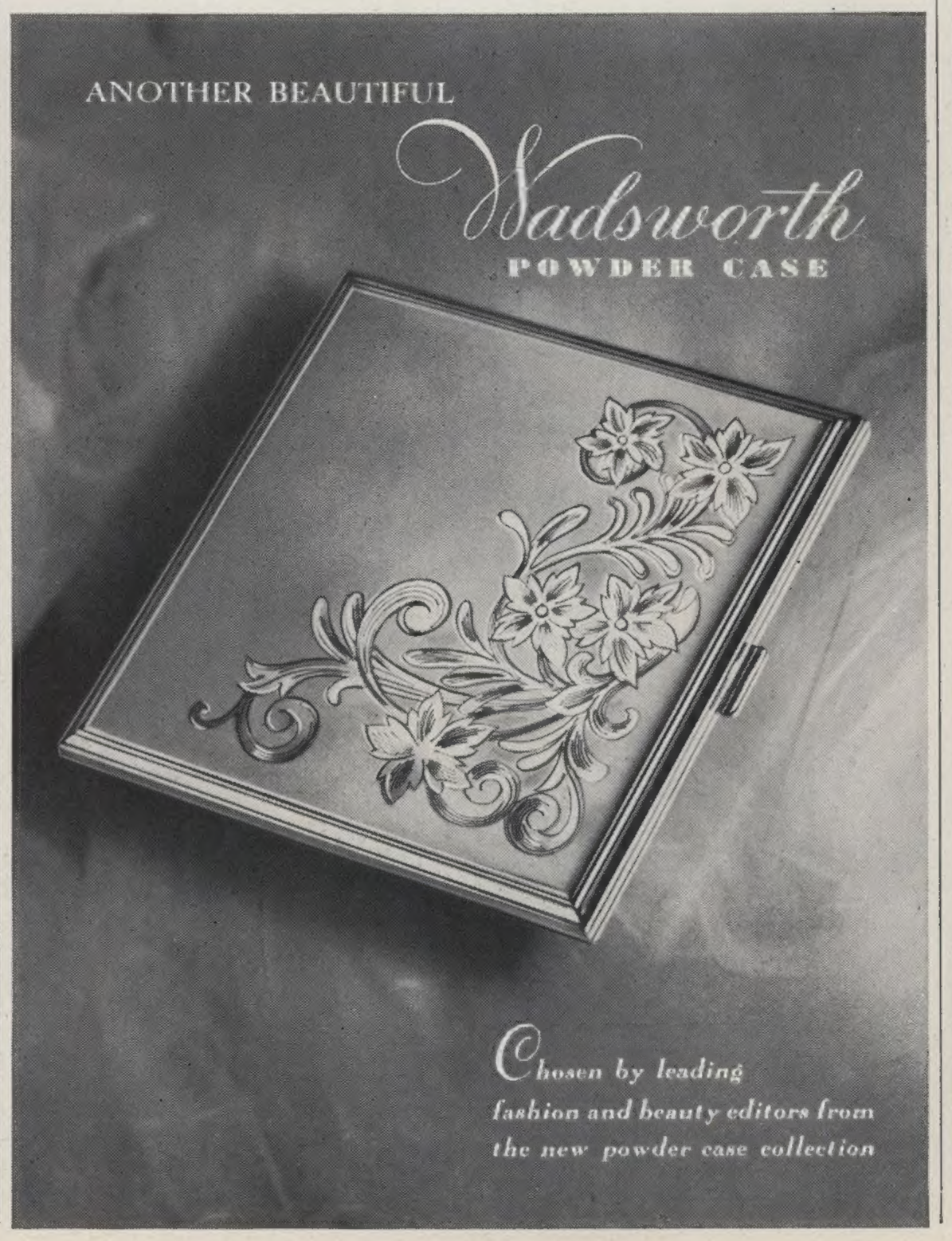

MRS. EXETER PLANS HER AUTUMN CLOTHES

(Continued on page 121)

nipped from the front, to be sure, but the back and sides—all bulges, and wrinkles, and pulls. Another error in judgment is pulling a skirt too tight across the stomach, in a worthy effort to have it flat-hipped. The trouble is that if one has a stomach at all, the skirt tends to kick-in under it. Almost invariably a skirt improves by a slight lift at the waistband in front. A very great dressmaker once told me that 'one should be able to move around inside one's clothes.' A theory which immediately rules out that unhappy look of stricture . . . I want my suit to be adaptable. I ask a great deal of my suits. Not only must they become me, and adapt themselves to my plans, but they must respond to blouses and hats like well-trained chameleons. *(An excellent ready-made one especially for Mrs. E. in September 1—and some made-to-orders to tempt her.)*

"I've seen some excellent silhouettes this year. Certainly they look much better on the mannequin than they will on me—but not *all that much.* The ones I liked especially were fitted. Slightly, or substantially, they had *shape,* and the ones best for me had *slow* lines. I mean they had quiet shoulders, smooth hips, rounded, longish closings. No juts or jerks or sudden changes from one line to another. I was particularly smitten with a green wool, very serene in front, with a mild peplum at the back, buoyed a little by the big unpressed pleats at the back of the skirt. There was a charming blue one too, rather conventional, soft-spoken lines, with a deep shawl collar, right to the waist, of silver fox. And any older woman with eyes in her head knows that fur-against-the-face is as flattering as—as a current compliment. (Most of our compliments are nostalgic, you know . . . 'My dear, you *had* the prettiest hair' or 'You *were* the best hostess . . .') Yes. I saw lots of wide skirts, of course, but there were any number of flat—not straight—skirts. For the slim little older woman, there were straight or back-jutting jackets over narrow skirts. Perfect for a slim-Jim like your Aunt Caroline. A colour? Yes, I was thinking of having a colour. Don't be daft, child—I'd look like a fire engine. I was thinking of wine, or aubergine, or one of those dark greeny-blues. *(The suit we have in mind for Mrs. E. comes either in black or dark green.)*

"Then I was dreaming—only dreaming, mark you—of a fur stole. Mink, or broadtail. But that's an after-taxes, after-contributions dream. But it would be nice, *wouldn't* it? For draughty drawing rooms, with my grège wool, my old suits. Day or evening, town or country. Actually a stole is a remarkably practical piece of fur. Can you remember your grandmother's broadtail? It was lined with ermine, with all the tails attached. *(Two dreamy fox stoles on page 110 this issue; a long mole stole in August 15.)*

"And, besides a coat and a suit, plus a stole *if* possible, my Master Plan calls for a black wool this year. Long sleeves, quiet lines, fullness to the back. Beltless if I can find it; if not, with a self-material belt. *(September 1 Vogue will show two* especially *for Mrs. E.)*

"Or might I look for a coat dress? Those long lines are good for us, and how delightful it is to be able to walk into a dress—to do one's hair *first.* With a stole? Yes, it *would* be . . . oh, stop your fooling, child! I told you that was only a daydream. But that reminds me. I saw two adorable little yellow tweed coats and bonnets which would be perfect for the children. That fuzzy duck yellow, with beaver. Oh, good, darling . . . because I must confess I did order them. Unbirthday presents. They'll probably arrive today. What do you mean, 'that's why I'll never get that stole'? I'm a thoroughly selfish old woman and I *only* do what it pleases me most to do."

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